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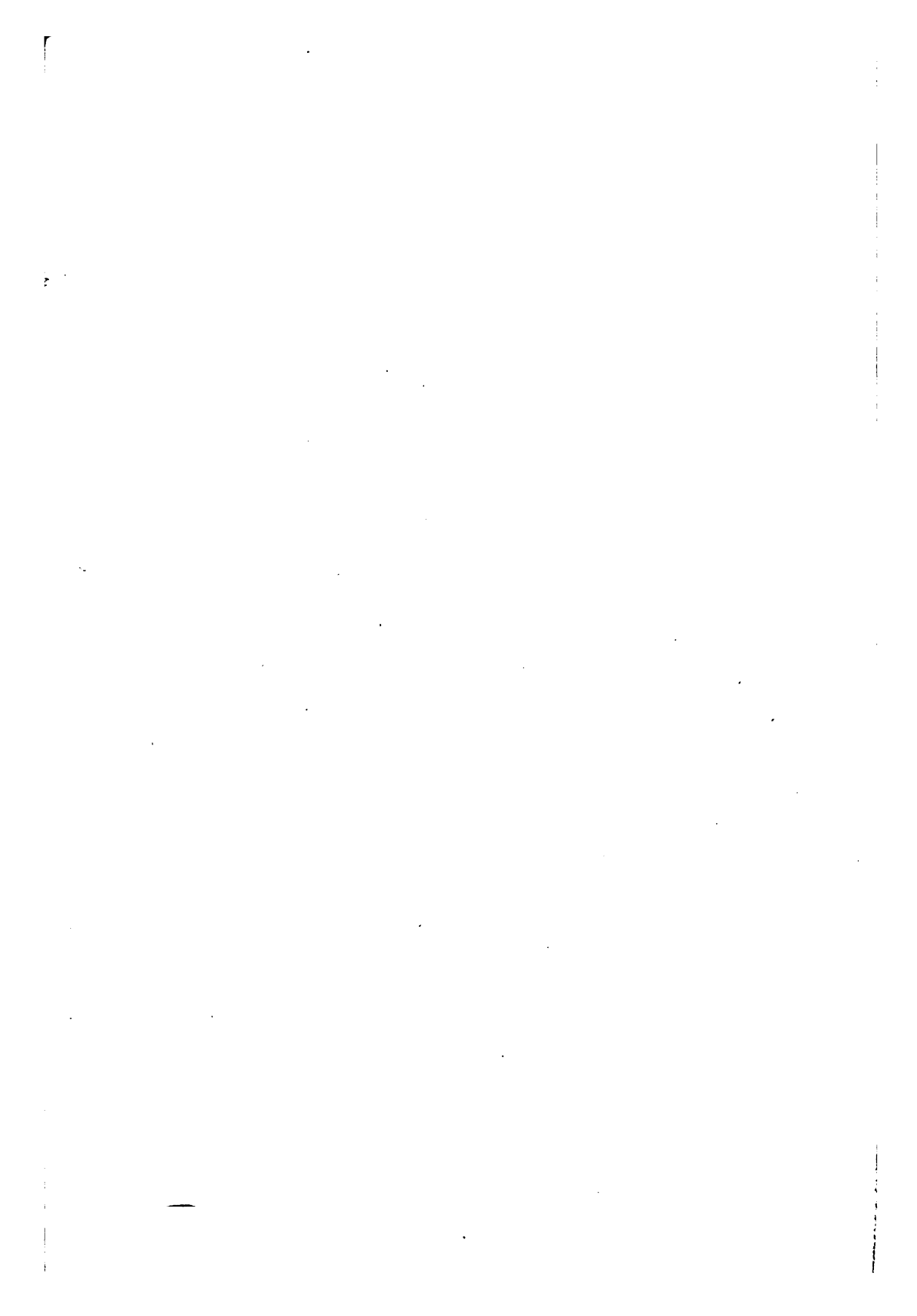
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# STUDIES

IN

# MUSICAL GRACES

ERNEST FOWLES

AUTHOR OF "STUDIES IN PART-PLAYING"

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## PREFACE.

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THE issue of this little book is due wholly to the desire to place before the student a guide, sufficiently concise and at the same time adequately comprehensive, to the clearer understanding of musical graces. The author can present no claim to the merit of originality, either in the sectional arrangement of the ornaments or in the enunciation of the rules which regulate their performance. Such merit must inevitably accrue to the writers of the excellent works upon the subject already in existence. Nevertheless, a new feature—as far as the author is aware—may be discerned in the following pages. Each Section is accompanied by a series of questions and exercises upon the matter immediately in hand, the latter being intended for practical, as well as for the customary method of exemplification. It is almost unnecessary to reiterate the fundamental fact, that, a permanent grasp of elementary principles depends upon the means adopted in the earlier stages to test the knowledge of the student. The material hitherto presented for this purpose in connection with the particular subject of this book has been singularly wanting in breadth of aim and perspicuity of detail. Consequently, the student, if not led away by the temptation to generalize, has sought refuge in the study of details of no account in modern music or has been content to use a treatise as an ever-ready referee in just those cases when knowledge, properly acquired and assimilated, should have been his only guide.

It is evident that, to be thorough and stimulating, exemplification should bear directly upon the practice of those masters

whose works contain examples of indicated graces. This is the course here adopted and the student who approaches the subject in this manner will not only discover that constant exemplification will bring executive freedom, but that a strong and profitable element of interest will arise from the attendant contemplation of ornamentation as a whole. The source of the musical grace, its development and its ultimate absorption in the later phases of melodic figuration will be observed in a new light and another influence be added to those which make for intelligent musicianship.

It is often urged as a reason against the detailed study of ornamentation, that the excellent annotation frequently to be found in modern editions renders such study inoperative and that, in consequence, the student might be more profitably engaged in other and possibly more fruitful directions. This can scarcely be regarded as a convincing reason for omitting a study which brings the student into closer touch with the atmosphere of Bach. Indeed, nothing can be considered as lying outside the sphere of minute investigation which, in however small a degree, elucidates and illuminates the work of that divinest of masters. It is true that we have travelled far since his day; that music has taken to itself a new measure of significance; that, in brief, the early promise of an individual life and language — at once forcibly intellectual and fervidly emotional — has been more than fulfilled by the latest phases of the art. These felicitous results of a natural evolution, however, but cast increased lustre upon the name and work of Bach. His inimitable and directly personal style, the prophetic nature of his harmonic colorings and — regarded from the point of view immediately concerned — the delicacy and figurative significance of his embellishments must, to the cultured musician, for ever remain a subject of earnest and reverent study.

The glossary has been added for the sake of those who, perceiving the historic bearing and æsthetic significance of the divisions, runs and trills of an earlier day, desire to know more of the nature of the influence such forms of melodic movement have exerted upon the development of music. In enquiry of this kind,



the possession of a handy compendium of terms — simply explained and adequately illustrated — will prove of no small assistance.

A more utilitarian argument for the detailed study of musical graces may be advanced in the minute attention bestowed upon them in the examination papers of to-day. That the exercises given in this book may be of service to the student in the necessary task of preparation, and that the text throughout may prove at once easy of comprehension and suggestively illuminative is the earnest hope of the writer.

106 Palace Road, Tulse Hill, London, SW.  
Midsummer, 1906.

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PRELIMINARY.

The term *Grace* (Fr. *agrément*. *ornement*. Ger. *Manier*. It. *floritura*. *abbellimento*.) — as employed in connection with music — is obviously capable of extensive application. For instance, it may be justly applied to any device which elaborates the harmonic framework of a musical progression; or, to the æsthetic principles which govern performance generally. In a more restricted sense, however, the words — *embellishment*, *ornament* or *grace* are concerned with the decorative treatment of the sounds of a melody.

A musical grace may therefore be defined as a sound or a series of sounds — essential or not to the prevailing harmony — the occurrence of which disturbs the rhythmic regularity of a melody primarily and necessarily formed upon the even beats of time. The following passage, for example, is entirely devoid of such ornamentation.



**We may proceed to embellish this melody in diverse ways.**



In (*a*), the melodic outline is, in three instances, temporarily displaced by a sound foreign to the inferred harmony. In (*b*), an auxiliary sound occurs immediately before three of the original sounds. In (*c*), the time-value of every other sound is filled by a grace formed by the main melodic sound and the auxiliary sounds above and below. In (*d*), an ornament is introduced which delays the time-position of each sound concerned. (*e*) is the exact converse of (*d*). In (*f*), the melody is variously ornamented.

The graces illustrated by the above examples are all familiar to modern ears. Many of the older graces—particularly those anterior to the time of Johann Sebastian Bach—were of a much more florid character. But, the gradual advance in melodic flexibility—ever a distinctive feature of musical development—eventually annulled the original purpose for which such ornaments were designed. The large number introduced into the earliest instrumental music practically accomplished the same purpose as the florid figuration which connects the accented sounds of a modern melody. The origin of musical embellishments may therefore be traced, in the first place, to the desire of earlier composers and performers to invest their simple diatonic melodies with figurative charm. At a time when the relationship of sounds, the resources of harmony and the possibilities of rhythmic expression were but imperfectly realized, such ornamentation was indispensable to an effective presentation of music. It was a natural consequence of the inadequate notation of the period, that the indication of embellishments was often vague in the extreme; further, that, in the course of time, the method of their execution became a matter of induction rather than of traditional rule. In many cases indeed, the introduction of graces, though enjoined, was left to the skill and taste of the performer. From at least one point of view, this is much to be regretted. But, the development of the rhythmic element gradually rendered the older graces purposeless and the sifting process went on until the days of J. S. Bach, from the work of which master our survey of musical ornamentation commences. It does not lie within the scope of this treatise to trace the gradual elimination of graces which newer forms of thought combined to render meaningless; nor, on the other hand, to describe the birth of compensating factors brought into existence by the natural evolution of the art. Let it suffice to say, that, Bach set the seal of his approval upon many of the ornaments extant in his day and, that, it is from a careful study of his music that the modern student may most conveniently and logically start his investigations.

Graces hold a more clearly defined position in the music of Bach than that previously assigned to them. From being but little more than a

species of local embellishment or a ready means of cohesion between one sound and another, they become possessed of direct melodic if not of harmonic significance; from occupying a subordinate position in the expression of a musical thought, they advance towards their future position as an integral part of the conception of the composer; from being largely subject to the whimsicalities of the performer, they possess a concrete meaning and require to be executed in a definite manner.

Nevertheless, it must not be presumed that Bach's selection of graces fixed an unalterable standard of ornamental usage. It is true that many of his embellishments still form the ultimate model for their performance in modern music. But, the general decline in the use of ornaments — in the sense here understood — which has continued almost without intermission from the time of the master, has served but to differentiate the graces which he employed from their modernized form in the music of later writers.

Many causes have contributed to the gradual decline in the use of indicated graces. That most frequently alluded to — the difference in sustaining power between the pianoforte and its precursors, the clavichord and harpsichord, and the resultant necessity for filling up the gap between sounds written for the latter instruments — is so obvious that it may pass without further remark. A more pregnant cause is to be found in the development of music itself. It is only necessary to recall the discovery of pure monody and of the true functions of rhythm, together with the result of the general application to musical thought of the principles involved. These influences ultimately led composers to perceive, that, the greater freedom thereby assured to melodic progression, enabled them to invest their melodies with more interest and significance than was afforded by the liberal employment of the old graces. It is true that many of these lived on. But they were presented in a new light and those only were retained which blended effectively with the more elastic atmosphere of the newer form of musical expression.

A third cause, and perhaps the most suggestive, is discoverable in the development of the element of style. This influence has worked silently from the very cradle of the art towards the gradual elimination of all elements which retard development and arrest progress. We have seen it at work in the case of Bach, whose careful selection of ornaments was the outcome of his desire, that, those which were appropriate and which served to enhance the end in view should alone be introduced into his music. The same silent influence may be observed in the work of every great stylist since the days of Bach. In the purely decorative period which succeeded to that of the master, the influence of his selection still, to a large extent,

controlled not only the actual graces employed but also their significance in melodic progression. But, as style progressed from the decorative towards the emotional, the number of grace-signs — as the indication of standard ornaments — became considerably less. It was not because melody had become less flexible but rather because, on the contrary, its elasticity had increased to so great a degree that it no longer depended upon artificial additions for its full effect. In other words, every sound claimed its share in the significance of a melodic progression and those sounds which heretofore were deemed to possess but a decorative and inessential connection with melody, were now ranked as essential and characteristic units without which melody, in the modern sense, could not exist at all.

To apprehend more fully the subject of ornamentation, it should be approached from more than one point of view and notably from that of the composer. Bach's employment of graces, for example, is peculiarly his own and the manner of their execution is laid down upon clear if not strict lines. In Mozart, on the contrary, some experience and discrimination is necessary for their clear apprehension and performance. In Chopin, again, we observe the influence of the older and stricter atmosphere. And this divergence in practice is more or less characteristic of all great writers whose works contain examples of indicated ornamentation.

It would therefore appear, that, the study of ornamentation should be entered upon in chronological fashion.<sup>1</sup> Nevertheless, it is possible to formulate rules applicable, in a general sense, to ornamentation from the period above referred to down to modern times. This has been attempted in the following pages and, in view of greater simplicity and brevity, no rules have been introduced but those generally capable of this comprehensive application.

We have said that the graces employed by Bach are susceptible of a definite interpretation. This may perhaps be also observed of the ornamentation peculiar to the writers who immediately succeeded him. But, we are confronted with the difficulty, that, in most modern editions — and, it may be added, those most generally used by students — modern indications of ornamentation have been largely substituted for the original signs. The suppression of the latter is due to the fact that many of them have become obsolete. The natural result is a confusion between older methods of embellishment and those of more modern times. It is true that some of Bach's ornaments, however effective they may have been upon the in-

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<sup>1</sup> This has been done in a masterly manner by the late Mr. Dannreuther in his deeply interesting work — "Musical Ornamentation." 2 Vols. (Novello & Co.)

struments for which they were written, are not capable of equally effective interpretation upon the modern Pianoforte. In view of this fact, a certain amount of expurgation was inevitable. But many signs have been suppressed without the merest shadow of necessity and, in consequence, the modern student frequently confuses those substituted in their place with identical symbols employed by later writers under entirely different conditions. It therefore behooves the scholarly performer to exercise a wise discrimination in this matter and, even when the execution of a grace is modified, to know perfectly the difference between the original form and its modern rendering.

Lastly, although the study of ornamentation, as a whole, demands a broader field of inquiry than that afforded by the enunciation of general rules, the observant student must remember that the older graces, having fulfilled their mission, have practically ceased to exist. Nevertheless, to them can be traced the source of the present freedom in melodic movement, the use of sounds auxiliary to the main sounds of a melody, the introduction of discords which temporarily dislodge a harmonic sound, together with all other expedients of a like nature which make for figurative charm and variety.

The question therefore arises—If the older ornaments have become merged in the rhythmic expression of music, what place remains for their segregation as a distinct element in modern music? There is but one answer to this question. In modern music, a few of the graces are retained and recognized as standard ornaments because of their extreme adaptability to musical thought of every form. It is undeniable, that, the technical terms applied to some of these would have fallen into desuetude had it been the practice of the earlier modern writers to have expressed them in exact notation. The ornaments, however, would have remained and it is not too much to say, that, such as have survived through all the changing phases of musical expression, are as important in their musical significance as they are interesting in their bearing upon the technical history of music.

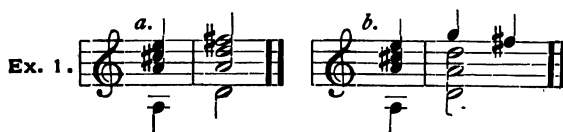
The graces recognized as such in modern music are as follows—the *Appoggiatura*, the *Acciaccatura*, the *Turn*, the *Trill*, the *Upper Mordent*, the *Lower Mordent*, the *Slide* and the *Nachschlag* all of which are considered separately in the following Sections.

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## SECTION I.

## THE APPOGGIATURA AND THE ACCIACCATURA.

1. The *Appoggiatura* (Fr. *appogiature*. Ger. *Vorschlag*.) is an important grace of frequent occurrence both in older and in modern music. The derivation of the word affords a clue to its musical significance. It comes from the It. *appoggiare*=to support, to lean upon. The appoggiatura displaces the principal sound, i. e. the sound before which it occurs, and therefore postpones its appearance. Being in a stronger accental position than the principal sound and, moreover, being usually discordant with the prevailing harmony, the appoggiatura momentarily creates the feeling of unrest peculiar to discords and, during the brief space elapsing between its percussive and resolution, may be said to rest or lean upon the accompanying harmony. This will be clearly perceived if the following progression be played with and without the grace in question.



2. In modern music, the appoggiatura is generally expressed in exact notation. (Ex. 2. Vide asterisk.)



3. It was the custom, formerly, to indicate the appoggiatura by a small untimed note, the denomination of which varied with the habit of the particular writer.<sup>1</sup> Vide Ex. 3. This notation was the outcome of

<sup>1</sup> The custom survives in modern music, though in a much more restricted form.



the discordance invariably associated with the ornament and dates from the time when the elaboration of melodies by sounds, discordant with the prevailing harmony, was accompanied by uncertain theory and timorous practice.

HAYDN. Sonata in G. 1st mov.

Ex. 3.

4. An alternative indication of the appoggiatura was current in the time of Bach. A short curve, upwards or downwards, represented the ornament respectively below or above the principal sound. The curve was given variously in single or in double form. (Ex. 4.) In modern editions of the works of Bach, the small note described in par. 3 is usually substituted for these signs, as well as for other symbolic indications of the kind peculiar to still older writers.

BACH. Three-part Invention in E $\flat$ .

Ex. 4.

5. The time-value of the appoggiatura is taken from that of the principal sound, whether the ornament occur alone, the harmony following with its resolution (Ex. 5), or whether it displace one of the sounds of a chord (Ex. 6). The appoggiatura therefore stands in the accental position, the principal sound being necessarily non-accented.

MOZART. Sonata in E $\flat$ . 1st mov.

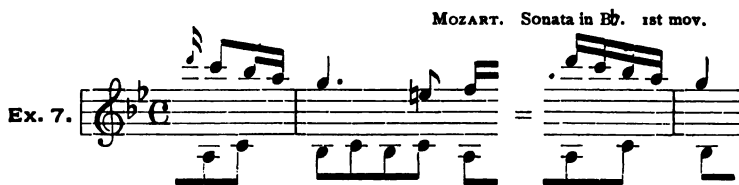
Ex. 5.

IBID. Sonata in E $\flat$ . 1st mov.

Ex. 6.

6. The correct time-execution of appoggiatura depends upon a variety of conditions — harmonic, melodic, rhythmic and the like — as well as upon the tempo, style and period of the work into which they are introduced. The following rules from the "Versuch über die wahre Art das Klavier zu spielen" by Carl Philipp Emanuel Bach (1714-1788) are usually quoted as standard principles.

A. *When the appoggiatura occurs before an undotted note, the latter is halved, the grace-note and principal-note taking the respective halves.* Ex. 7.



B. *When the appoggiatura occurs before a dotted note, it takes two-thirds from the value of the principal-note.* Ex. 8.



C. *When the appoggiatura occurs before a note tied to a shorter note, it takes the entire value of the first note.* Ex. 9.



7. As the above examples prove, it is possible to demonstrate the application of these rules. Nevertheless, they do not afford an absolute guide to correct performance. It is obvious, that, since the appoggiatura forms a part of the time-grouping or figurative outline of a melody, the two sounds concerned must always be introduced with a due regard to this fact or, in other words, with melodic and rhythmic propriety. This will become more evident if we cull a few illuminating examples from the works of classic masters in which the ornament appears in exact notation.

8. Ex. 10 (*a*) contains examples of the simple execution described in Rule A. par. 6. These could have been represented as in (*b*) with similar significance. Examples such as these are of very general occurrence in music of every style.

MOZART. Sonata in A. 1st mov.

Ex. 10. *a.*

*b.*

9. Ex. 11 (*a*), on the contrary, contains appoggiature in which the ornament takes, in each case, three parts of the value of the two sounds concerned. Here we observe the influence of the melodic figuration of the passage of which the bar quoted is a fragment. The rhythmic outline of the whole is given in (*b*). The characteristic feature of each rhythm is the succession of a dotted note and a note of the value of the dot. This feature is necessarily preserved whether a dotted note be an appoggiatura or not.

HAYDN. Sonata in D. 1st mov.

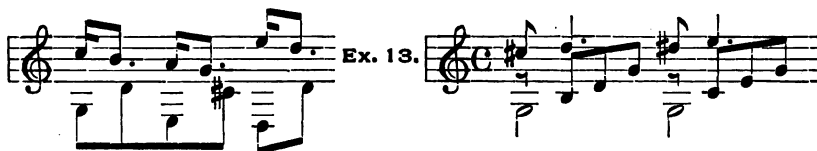
Ex. 11. *a.*

*b.*

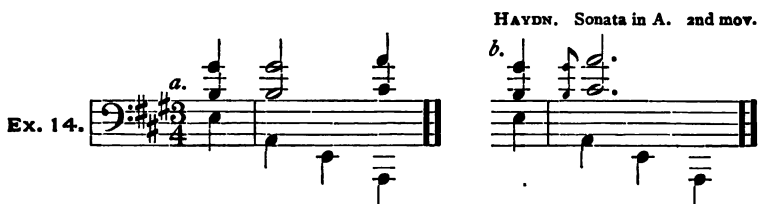
10. Ex. 12 is the exact converse of Ex. 11, the appoggiatura receiving but a quarter of the value of the principal sound. The piquancy thus assured to the ornaments enables them to make an effective contrast to the motives immediately before. For another reason, Clementi abbrevi-

ates the appoggiatura in Ex. 13. The bare effect which would have ensued, had the principal sounds been introduced at the same moment as their octave sounds in the accompaniment, is thereby avoided.

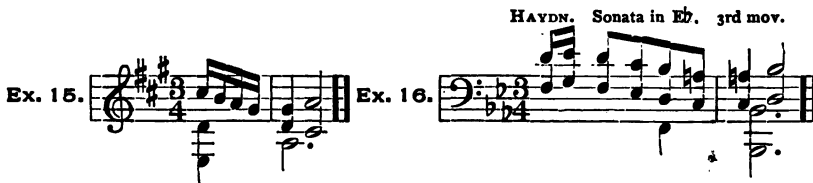
MOZART. Sonata in C. 1st mov.



11. Ex. 14 (a) illustrates the application of Rule B. par. 6. The appoggiatura could be represented as in (b).



In a corresponding place of the same work, the composer reverses the value of the respective sounds, giving the two-thirds to the principal sound. (Ex. 15.) This rendering is very general. (Exs. 16 and 17.)



MOZART. Sonata in E♭. 2nd mov.




12. The rendering illustrated by Exs. 15, 16 and 17 is often necessary to insure the harmonic integrity of the principal sound. Thus, the prolongation of the appoggiatura in Ex. 18 would prevent the clear definition of the chord in which the ornament occurs.

MOZART. Sonata in B $\flat$ . 2nd mov.

Ex. 18. 

13. Ex. 19 exemplifies the application of Rule C. par. 6. The appoggiatura could also be indicated as in (*b*).

MOZART. Sonata in G. 3rd mov.

Ex. 19. 

14. Rule C. par. 6 is open to many exceptions. The appoggiatura in the 2nd and 3rd whole bars of Ex. 20, for instance, are resolved at the distance of a quarter note in order to conform to the rhythmic grouping of the passage.

MOZART. Sonata in B $\flat$ . 1st mov.

Ex. 20. 

15. A careful examination of the above examples will have shown, that, the employment of an appoggiatura is associated with a large amount of freedom and it will be reasonably supposed, that, this freedom must be

conceded in the case of those appoggiature which appear in untimed form. To a certain extent, this is so. Nevertheless, the student must grasp the fact that the appoggiatura is required to be executed as an exactly-timed sound, i. e. the two sounds, the appoggiatura and the principal or harmonic sound, ought to synchronize with the subdivisions of the beat in which they occur. Latitude of treatment is not coincident with a lax and indefinite method of execution, but extends only to the question as to which is the correct time-position of the principal sound, that of the ornament being assured by its position in the notation. The examples already given will prove of help to the doubtful executant. A few points for further demonstration may, however, here be added.

16. The rendering illustrated by Ex. 21 is often applied to appoggiatura which decorate sounds separated by the interval of a third.

*Moderato.* HAYDN. Sonata in E $\flat$ . 1st mov.

Ex. 21.

17. The execution of the appoggiatura given in Ex. 22 is often necessary when the motives of a rhythm require specially distinct demarcation.

MOZART. Sonata in F. 2nd mov.

Ex. 22.

18. An appoggiatura upon a comparatively long accented sound, particularly if approached by a passage of shorter sounds, is generally abbreviated. Not infrequently, it approximates to the value of the previous sounds. (Ex. 23.)

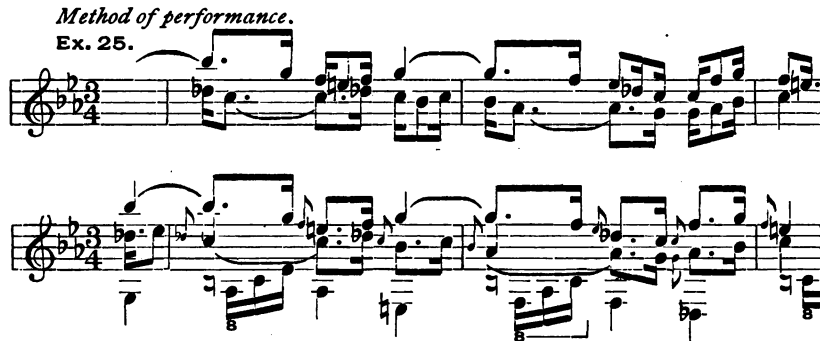
*Andante.* MOZART. Sonata in E $\flat$ . 2nd mov.

Ex. 23.

19. When the appoggiatura appears alone, its resolution usually takes place with the first pulsation of the harmony. (Ex. 24.)



20. Care must be taken to discriminate between the appoggiatura found in the music of Bach and those employed by later writers. The appoggiatura of Bach, in the vast majority of instances, is short and the rules hitherto given in no way apply. Thus, the appoggiatura in the 5th three-part invention take but a quarter of the value of their principal sounds. In some cases, the ornament appears alone, the principal sound following with the first pulsation of the accompanying harmony. Two bars are here quoted.



21. An extremely short appoggiatura is known in modern terminology as the *Acciacatura*.<sup>1</sup> (Fr. *appogiature brève*. Ger. *kurzer Vorschlag*.) The word is derived from the It. *acciaccare* = to pound, to crush. The grace is therefore sometimes called the "crushing-note" in allusion to the suddenness and crushing-like effect produced by its execution. Like the

<sup>1</sup> N. B. The pronunciation of this word is important. The second *c* takes the form of *ch* in child. The *i* is like *ee* in sheep. The fourth *c* is pronounced like the English *k*. Each *a* is broad as in *arm*. The following is an attempt at a phonetic rendering —

á(t)cheeá(t)katúra

It must be particularly observed that the letters in brackets are not articulated. They may be compared to those letters in French words which, though virtually silent, are nevertheless present in the mind and therefore influence the pronunciation of the speaker.

appoggiatura proper, it is indicated by a small untimed note, but is differentiated from the former by an oblique stroke drawn through the stem and hook.<sup>1</sup> (Ex. 26.)

*Allegro* BRETHOVEN. Sonata. Op. 79. 1st mov. -

Ex. 26.

22. The word *acciaccatura* is the modern resuscitation of a term formerly descriptive of an ornament peculiar to keyboard instruments and of somewhat kindred style. The two sounds of the old acciaccatura occurred together, the auxiliary sound being immediately raised and the principal sound retained. Bach employed the acciaccatura against one of the sounds of a chord, the latter being played in arpeggiando fashion. An interesting example occurs in the "Scherzo" of the 3rd Partita (Ex. 27*a*) which Dannreuther (Musical Ornamentation, Pt. I. p. 188) solves as in (*b*) and happily designates "a veritable scrunch."

Ex. 27.

23. Owing to the rapidity with which the acciaccatura is played, its time-value is necessarily very minute. But the value, however short, must always be taken from that of the principal sound. Ex. 28 (*a*) is an approximation of the execution required for the acciaccature in Ex. 26. The rendering given in (*b*) is entirely wrong, the value of the ornament being taken in each case from the previous sound.

Ex. 28.

<sup>1</sup> "This transverse stroke is probably an imitation of the stroke across the note in the (now obsolete) acciaccatura." Franklin Taylor in Grove's Dictionary. Vol. I. p. 77. For this stroke, vide Ex. 27.



24. The acciaccatura is frequently called the "short appoggiatura" in contradistinction to the true or long appoggiatura. The adoption of the term acciaccatura, however, has this advantage, that it helps to differentiate two ornaments which, though derived from an identical source, represent two extremes in musical effect of the kind.

25. The points of difference between the appoggiatura and the acciaccatura may be summed up as follows.—

A. The *appoggiatura*, if not represented in exact notation, is indicated by a small note, the species of which varies with the time conditions of its execution as well as with the individual practice of the composer. The *acciaccatura*, on the other hand, is represented by a small quaver<sup>1</sup> with the distinguishing oblique stroke.

B. The *appoggiatura* is comparatively long, taking, as we have seen, one half or two-thirds and occasionally even more of the value of the principal sound. The *acciaccatura*, on the contrary, is always an extremely short sound and takes as little as possible of the value of the principal sound.

C. In the *appoggiatura*, the accent falls upon the grace. In the *acciaccatura*, the principal sound receives the accent.

D. The *appoggiatura* frequently influences the expressive significance of the melody which it embellishes. It is distinctly a melodic sound and, as a discord, "leans upon" the harmony and carries the mind easily forward to its sound of resolution. The *acciaccatura* is more often employed to give a special emphasis to the principal sound and can never be strictly regarded as a melodic sound. (Cf. the respective derivations, pars. 1 and 21.)

26. If the respective methods of indicating these two graces had been universally adopted by composers, a source of much confusion would have been avoided. Unfortunately, however, the small note with the oblique stroke—an indication by no means modern, though essentially modern in its limitation to the acciaccatura—has been often employed to indicate the appoggiatura. Conversely, the small note without the stroke has occasionally been used as an indication of the acciaccatura. We have already seen that it was a frequent habit of composers to express appoggiature in exact notation. This fact has been taken advantage of by the editors of modern annotated editions and, by careful collation and comparison, the intention of the composer has been approximately demonstrated. The following aids to the clearer comprehension of this matter are somewhat modified by the fact, that, local con-

<sup>1</sup> Occasionally, by a small semiquaver. Vide Exercise 26. C. of this section.

## 22 SEC. I. THE APPOGGIATURA AND THE ACCIACCATURA.

ditions—harmonic, melodic, and the like—often tend to break the force of rules necessarily formed upon general grounds.

27. We must first recall the essential difference between the appoggiatura and the acciaccatura outlined in (*d*) par. 25. A just appreciation of this difference will prove of more service than the enumeration of necessarily inadequate rules. The following fragments from the same movement (Sonata in D. Haydn) afford an excellent illustration of this fact. The comparative breadth of the melodic outline of (*a*) obviously requires the incorporation of the ornaments into the rhythmic texture. Consequently, they are examples of the true appoggiatura. The vivacious charm of (*b*), on the contrary, demands that the rhythmic outline indicated by the quavers should not be broken by an undue shortening of their value. They are accordingly played as acciaccature.

*Moderato.*

*a.*

Ex. 29.

*Method of performance.*

*b.*

28. Acciaccature are usually associated with sounds which require a particular emphasis. Such often occur at the commencement of a passage (Ex. 30), though by no means invariably so.

MOZART. Sonata in C. 1st mov.

Ex. 30.

29. The grace-note prefixed to a succession of notes at the same pitch (Ex. 31); to detached (Ex. 32) or staccato notes (Ex. 33); to a series of notes separated by disjunct intervals (Ex. 34) is almost invariably an acciaccatura.

MOZART. Sonata in C. 2nd mov.

Ex. 31.

IBID. Sonata in C. 1st mov.

Ex. 32.

IBID. Sonata in C. 3rd mov.

Ex. 33.

IBID. Sonata in C. 1st mov.

Ex. 34.

30. When the grace-note is separated from the principal note by an interval larger than a 2nd, an acciaccatura is usually intended. (Ex. 35.) This is invariable when the interval is an octave. (Ex. 36.)

MOZART. Sonata in F. 3rd mov.

Ex. 35.

IBID. Sonata in C. 3rd mov.

Ex. 36.

24 SEC. I. THE APPOGGIATURA AND THE ACCIACCATURA.

31. When the grace-note appears before a group of short but equal sounds ( Ex. 37 ) or before the equal subdivisions of a time-beat ( Ex. 38 ), it is always an acciaccatura.


Ex. 37.  HAYDN, Sonata in F, 2nd mov.

Ex. 38.  IBID. Sonata in G, 2nd mov.

32. If the grace-note occur before a very short note, it is necessarily an acciaccatura. ( Ex. 39.)

Ex. 39.  i.e.  or easier

33. When the execution of a grace-note as an appoggiatura would destroy the symmetry of the rhythmic outline, an acciaccatura is obviously intended. ( Ex. 40.)

rhythmic outline. 

Ex. 40.  HAYDN, Sonata in E-flat, 2nd mov.

34. A grace-note upon the penultimate harmony of a cadence is most frequently an appoggiatura. Ex. 41 (*a*) illustrates such an ornament in exact notation; (*b*) with the untimed indication. If the final sound of the cadence be anticipated and the grace be prefixed to the note immediately before the anticipation, an acciaccatura is almost invariably required (*c*).

Ex. 41.

MOZART. Sonata in C. 2d mov.      HAYDN. Sonata in F. 1st mov.

*a.*      *b.*

FIELD. Nocturne in A.

*c.*

35. Two grace-notes, separated by a 3rd or larger interval, are occasionally prefixed to a note, their time-value, unless otherwise indicated, being taken from that of the latter or principal note. (Ex. 42.) This ornament is known as the *Double Appoggiatura*. (Fr. *appogiature double*, *double*. Ger. *Doppelvorschlag*.)

Ex. 42.

*Allegro.*      MOZART. Sonata in C. 1st mov.

*i. e.*

36. The execution given in the above example is so rapid that the term *Double Acciaccatura* would perhaps more aptly describe the ornament.

In the following examples, the composer indicates the rendering of the double appoggiatura in the first bar by the succeeding examples in exact notation.

Ex. 43. *Allegro moderato.* HAYDN. Sonata in Eb. 1st mov.

37. When the interval which separates the auxiliary sounds is larger than a 3rd, the rendering should be more leisurely. (Ex. 44, Cf. *a.* and *b.*) The student must here note that the second auxiliary of the double appoggiatura is always one degree removed from the principal sound. When this is not the case, the ornament is generally a broken chord and not a double appoggiatura. (Ex. 45.)

Ex. 44. C. P. E. BACH.

*a.* *b.*

Ex. 45. MOZART. Sonata in A (Menuetto).

### QUESTIONS AND EXERCISES ON SECTION I.

1. Describe the nature of the appoggiatura.
2. Explain why the first quarter note of the following progression could not be regarded as an appoggiatura.

3. Mark the appoggiatura in the following.



4. Rewrite the above and substitute for each appoggiatura a small untimed note, the value of which must agree with its inferred time-duration.
5. What advantage may be claimed for the modern method of indicating the appoggiatura, compared with that in former use?
6. Why was the appoggiatura originally written outside the normal time-measurement?
7. Substitute the original indications for the appoggiatura in the following passage from Bach.



8. Why may not the appoggiatura ordinarily be played before the time-position of the harmony which it embellishes?
9. Why is some amount of executive latitude often inherent in the nature of the appoggiatura?
10. Detail the three rules referring to the time-distribution of appoggiatura and their principal sounds and which are often quoted as standard principles of performance. Why is it impossible to regard these rules as a sure guide?
11. Why would the given solution of the appoggiatura in the following progression be incorrect? Rewrite the passage correctly.



12. Why is the appoggiatura now invariably written in exact notation?
13. Name the broad difference between the appoggiatura of Bach and that of later writers.
14. Why is the term — short appoggiatura — more exact than acciaccatura? Why is it better, nevertheless, to use the latter term?
15. What is the essential difference between the old acciaccatura and the moder ornament of the same name?
16. Give — in detail and in your own language — the four points of difference between the appoggiatura and acciaccatura.
17. Why is it frequently difficult to distinguish the appoggiatura from the acciaccatura in the music of the earlier modern composers?
18. Give — from memory — the occasions when, in the music alluded to in the last question, it may be reasonably supposed that an acciaccatura is intended.
19. What difference is often observed between the appoggiatura and acciaccatura when the ornaments respectively occupy a cadential position?
20. What distinguishes the double appoggiatura from other ornaments consisting also of three sounds?
21. What has been suggested as the derivation of the oblique stroke in the modern acciaccatura?
22. Why is it essential that the true appoggiatura should be discordant with the prevailing harmony?
23. Express, in exact notation, the following appoggiature from Bach. (N. B. The student should also be prepared to exemplify these and the following exercises by actual performance upon the Pianoforte.)

a. *Andante.*b. *Adagio.*c. *Allegro.*d. *Andante.*



*e. Andante.**f. Adagio.**g. Allegro.**h. Andante.*

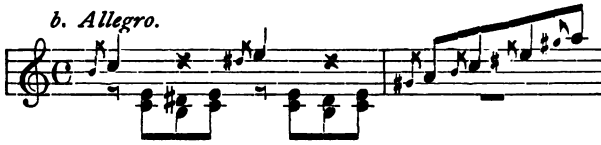
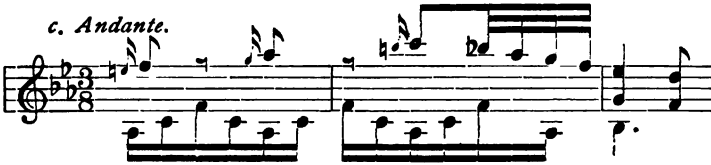
24. Express, in exact notation, the following untimed ornaments, taken in each case from the works of Haydn.

*a. Allegro moderato.**b. Moderato.*

*c. Andante.**d. Larghetto.**e. Adagio.**f. Presto.**g. Allegro.**h. Andante.*

25. Reproduce, in exact notation, the following passages from the works of Mozart.

*a. Allegro.*

*b. Allegro.**c. Andante.**d. Allegro.**e. Adagio.**f. Andante.**g. Andante.*

*h. Andante.**i. Allegro.*

26. Give, in exact notation, the solution of the following ornaments from Beethoven.

*a. Allegro.**b. Allegretto.**c. Adagio.**d. Presto.**e. Allegretto.**f. Allegro.*

27. Indicate, when possible, the appoggiature and acciaccature of the following passage by small, untimed notes.

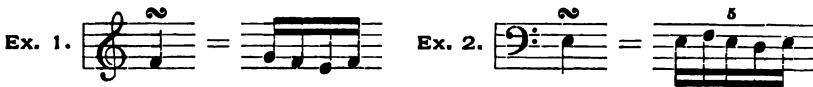


## SECTION II.

## THE TURN.

1. The *Turn* — Fr. *groupe*. Ger. *Doppelschlag*. It. *gruppetto* — is essentially the graceful ornament. It is indicated by the symbol  $\infty$  and comprises two varieties, viz. — the turn of *four* sounds and the turn of *five* sounds.

2. The turn of four sounds is formed by the consecutive occurrence of (*a*) a sound one degree above that indicated by the principal or written note, (*b*) the principal sound, (*c*) a sound one degree below the latter and (*d*) the repetition of the principal sound. (Ex. 1.) The turn of five sounds commences with the principal sound, but is otherwise precisely similar to the turn of four sounds. (Ex. 2.)



3. Two auxiliary sounds therefore participate in the formation of the turn. These are respectively called the *upper auxiliary* and *lower auxiliary*. To this fact can be traced the origin of the German term — *Doppelschlag* = (lit.) double-beat.

4. Either auxiliary, or both, may be chromatically altered by accidentals. These are placed above or below the symbol. In the former case, the accidental refers to the upper auxiliary; in the latter case, to the lower auxiliary.

5. By the application of chromatic alteration, the turn becomes susceptible of four varieties.

A. The upper auxiliary at a semitone; the lower auxiliary at a tone. Ex. 3 (a).

B. The upper auxiliary at a tone; the lower auxiliary at a semitone. Ex. 3 (b).

C. Both auxiliaries at a tone. Ex. 3 (c).

D. Both auxiliaries at a semitone. Ex. 3 (d).

(a) and (b) are the most usual forms and are called *Diatonic Turns*. (c) is sometimes necessary in older music but, when required in modern music, is invariably written out in full. (d) is called the *Chromatic Turn* and is rarer than the diatonic turns.

Ex. 3.

6. Chromatic alterations are often omitted by the composer. Consequently, it is necessary that the executant should clearly perceive when and why they are required.

7. The pitch of the upper auxiliary is uniformly that of the degree of the diatonic scale next above the principal sound. Thus, the upper auxiliary of Ex. 4. (a) will be B $\flat$ ; that of (b) will be F $\sharp$ ; that of (c), E $\flat$ .

Ex. 4.

8. The pitch of the lower auxiliary is less clearly defined. In music of the time and in the style of Bach, it is necessary to identify the sounds of the turn with those of the key. Thus, the auxiliaries of the following turns will correspond in pitch with the diatonic degrees of the respective keys.

Ex. 5. *BACH.* *a.*  = 

*IBID.*  = 

*IBID.*  = 

9. The auxiliaries of the above turns are, in each case, at the distance of a tone from the principal sound. Cf. Ex. 3 (*c*). This species of turn, though perfectly in harmony with the music of Bach and of kindred writers, is not effective in music of a more modern type. The development of chromaticism has brought the semitone into greater prominence, as an important if not indispensable feature in melodic progressions of the kind. Hence, to modern ears, the most perfectly proportioned form of turn is that which contains one semitone. Cf. Ex. 3. (*a*) and (*b*). Of such turns, the major scale, unaided by chromatic inflections, yields four, viz.—those upon the 1st, 3rd, 4th and 7th degrees. The turns upon the remaining degrees are, in their strictly diatonic form, similar to those quoted above from Bach, i.e. their auxiliaries are, in each case, separated from the principal sound by the interval of a tone. (Ex. 6.)

Ex. 6. 

10. It is evident, that, the turns upon the 2nd, 5th and 6th degrees, diatonically considered, do not fulfil the requirements of the modern turn. Since it is necessary to preserve the diatonic pitch of the upper auxiliary (par. 7), the requisite alteration is made in the lower auxiliary. Consequently, in these three instances, the latter sound is raised a semitone. Hence arises the rule, that the pitch-formation of a turn is governed by the size of the interval between the principal sound and the upper auxiliary.

When this interval is a semitone, the lower auxiliary is diatonic; when it is a tone, the lower auxiliary is, if necessary, chromatically raised to form the counterbalancing semitone. Ex. 6 may now be given in amended form. (Ex. 7.)



11. A few examples will more clearly demonstrate this point. Exs. 8 and 9 contain turns upon the mediant and leading-note respectively. Since, in both cases, the upper auxiliary is at the distance of a semitone from the principal sound, no chromatic alteration of the lower auxiliary is necessary. On the other hand, Exs. 10 and 11 contain turns upon the

BEETHOVEN. Sonata Op. 2 No. 1. 2nd mov.



supertonic and dominant respectively. Since, in both cases, the upper auxiliary is at the distance of a tone from the principal sound, the lower auxiliary is chromatically raised to form the necessary semitone.

BEETHOVEN. Sonata Op. 2 No. 1. 2nd mov.



BEETHOVEN. Sonata Op. 2 No. 3. 2nd mov.





12. Upon a review of the construction of turns upon the degrees of the minor scale, we find that those upon the first 3 degrees, together with that upon the 5th, entirely accord with the recognized form of the modern turn. The auxiliaries of the turn upon the 4th degree, on the contrary, are both at the distance of a tone from the principal sound, while the turns upon the 6th and 7th degrees contain an interval of 3 semitones and are clearly impracticable in that particular form.



13. The semitone below the principal sound blends more perfectly with the minor mode than the tone. It is therefore often introduced even when the upper auxiliary is also but a semitone removed from the principal sound. Cf. Ex. 3 (*d*). The turn upon the dominant is almost invariably thus played. In Ex. 13, the master has written the ornament in exact notation.

BEETHOVEN. Sonata Op. 101. 3rd mov.



14. The turn upon the supertonic is also frequently, though by no means invariably, played in chromatic form. If, however, the principal sound be immediately followed by the tonic or if the tonic be especially prominent, either in the accompanying or in the contextual harmony, the diatonic form is usually employed. (Ex. 14.)

BEETHOVEN. Sonata Op. 2 No. 2. 2nd mov.



15. The augmented 2nd in the turn upon the 6th degree is eliminated by the melodic employment of the minor 7th as the upper auxiliary (Ex. 15); that in the turn upon the 7th degree, by the employment, also melodic, of the major 6th as the lower auxiliary (Ex. 16). In the latter case, a tone is invariably observed between the principal sound and lower auxiliary.



BEETHOVEN. Sonata Op. 2 No. 2. 2nd mov.



16. The semitone below the principal sound is observed in all cases, major or minor, in which a continuous succession of turns occurs upon consecutive degrees of the scale. (Ex. 17.)



17. Turns upon chromatic sounds are exceptional and not amenable to strict rule. The composer usually conveys his meaning by clearly indicating the pitch of each auxiliary. (Ex. 18.)




18. Such are the general rules which influence the pitch-formation of turns. Modifications necessarily arise under exceptional conditions, but these are generally indicated by the composer. One point we must however add. Since the pitch of the auxiliaries depends upon the tonality of the passage in which a turn occurs, it is evident, that every change of key in the course of a movement must, to this end, be carefully remarked by the executant. For instance, the following progression from a movement in  $E\flat$ , modulates at this particular point to  $C\flat$ . The auxiliaries of the turn will therefore fall into line with the latter key, whether their exact pitch be indicated by accidentals or not.

Ex. 19.  SCHUBERT. Sonata in  $E\flat$  Op. 122. 4th mov.

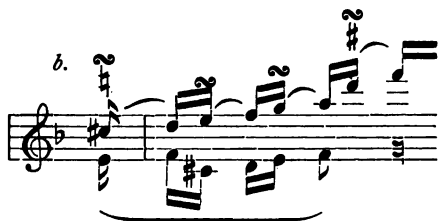
19. The time occupied in the execution of a turn is almost invariably taken from that of the principal sound.<sup>1</sup> When it is desired that the turn should precede the time-position of the sound indicated by the written note, the ornament is written out in full. (Ex. 20.)

Ex. 20.  MOZART. Sonata in  $E\flat$ . 3rd mov.

20. The turn is also frequently expressed in exact notation when the execution of the ornament is entirely normal. The turns in Ex. 21 (*a*) could be represented as in (*b*) with a precisely similar result.

Ex. 21.  HAYDN. Variations in F min.

<sup>1</sup> An exception occurs when, for thematic reasons, it is necessary to preserve exactly the time-position of the principal sound. Cf. Exercise 23. H. in this Section.



21. When the turn is placed *over* an undotted note of short or of comparatively short value, the sounds of the ornament follow one another rapidly, commencing with the upper auxiliary and contemporaneously with the time-position of the written or principal note. The turn finishes before the expiration of the principal sound which is then held for the full completion of its value. The portion of the principal sound which remains after the execution of the turn is necessarily proportioned to the tempo of the passage in which the ornament occurs. (Cf. Exs. 22 and 23.) The turn may, however,

*Andante.* HAYDN. Sonata in A. 1st mov.

Ex. 22. =

*Moderato.* HAYDN. Sonata in C $\sharp$  min. 1st mov.

Ex. 23. =

occur upon a sound so short that the execution of the former occupies the entire time-value of the latter. (Ex. 24.)

*Allegretto.* HAYDN. Sonata in G min. 2nd mov.

Ex. 24. =

22. When the turn is placed *after*, i.e. to the right of an undotted note, the rendering is the exact converse of that described in par. 21.

The principal sound is held for the greater part of its value and the turn is so played that, the last sound of the ornament occurs exactly at the expiration of the time-value of the written note. In the vast majority of instances, this species of turn is applied to sounds of long or of comparatively long value. It can be illustrated by Ex. 25 (*a*), in which the ornament appears in exact notation. The notation given in (*b*) would lead to a precisely similar result. Exs. 26 and 27 exemplify such turns indicated in the customary manner.

*Allegro molto.* MOZART. Sonata in C min. 1st mov.

Ex. 25. *a.* 

*Largo.* BEETHOVEN. Sonata Op. 7. 2nd mov.

Ex. 26. 

*Prestissimo.* BEETHOVEN. Sonata Op. 2 No. 1. 4th mov.

Ex. 27. 

23. When the principal sound of a turn upon an undotted note is followed by a sound of the same pitch, the latter becomes the final sound of the turn. (Ex. 28.)

*Allegro con brio.* BEETHOVEN. Sonata (Violin) Op. 12 No. 1. 1st mov.

Ex. 28. 

24. When the principal sound of a turn is preceded by a sound indicated by an undotted note at the same pitch, the turn is played in the time of the latter, provided that the last sound fall in the time-position of the principal sound and, also, that the length of the anticipatory sound be sufficient to permit of the execution of the ornament (Ex. 29). The length of the anticipatory sound in Ex. 30 is insufficient to allow of the introduction of the turn before the time-position of the principal sound. It is therefore played in accordance with the previous rules.

BEETHOVEN. Sonata Op. 2 No 1. 2nd mov.

Ex. 29. *Adagio.* 

BEETHOVEN. Op. 51 No. 1.

Ex. 29a. 

HAYDN. Sonata in G min. 2nd mov.

Ex. 30. *Allegretto.* 

25. The turn in Ex. 31 also exemplifies the rule given in par. 24. It is played as though the previous staccato sound were an undetached quarter note.

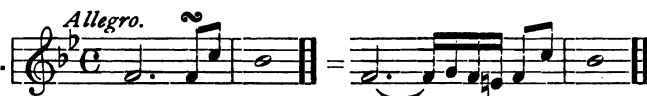
HAYDN. Sonata in E $\flat$  (Finale).

Ex. 31. 

26. Should the anticipatory sound be prolonged by the dot, the rule just given is not observed. (Ex. 32.) If, however, the dotted note form a complete time-beat or a series of complete beats, it is treated as an undotted note and the rule is strictly followed. (Ex. 33.)

HAYDN. Sonata in E $\flat$ . 2nd mov.

Ex. 32. 


Ex. 33. *Allegro.* 

BEETHOVEN. Sonata Op. 10 No. 1.

Ex. 33a. 

27. When a turn is placed over the second of two notes connected by the tie,<sup>1</sup> the turn is so played that the last sound of the ornament falls in the time position of the tied note. The length of the previous sound in Ex. 34, on the other hand, does not permit of the execution of the turn before the time-position of the tied note. The turn therefore comes immediately after the latter.

*Allegro moderato.* SCHUBERT. Op. 122. 4th mov.

Ex. 34. 

28. A turn frequently occurs upon a dotted note. When the note forms a complete time-beat (Ex. 35) or a series of complete beats (Ex. 36), the presence of the dot does not influence the turn, the execution of which is then subject to the rules for turns upon undotted notes.

*Allegro.* BEETHOVEN. Sonata Op. 49 No. 1. 2nd mov.

Ex. 35. 

*Allegro molto.* BEETHOVEN. Sonata Op. 10 No. 1. 1st mov.

Ex. 36. 

29. When a turn is applied to a dotted note which does not coincide with a time-beat or series of time-beats, the execution of the ornament is altogether different. If, for example, a dotted note of this kind be followed by a note of the same value as the dot, a slight pause is made upon the principal sound and the last sound of the turn which immediately follows falls in the place of the dot. (Ex. 37.)

*Allegro.* BEETHOVEN. Sonata Op. 14 No. 1. 1st mov.

Ex. 37. 

30. Slight departures from the above rule are sometimes imperative. Thus, its strict application to Ex. 38 (a) would result in a violent rhythmic

<sup>1</sup> The rule is inoperative if the tied note be dotted. The rules relating to turns upon dotted notes then come into force.

mic movement entirely at variance with the rest of the passage in which it occurs (*b*). The free rendering given in (*c*) possibly indicates the original intention of the composer.

*Adagio.* BERTHOVEN. Sonata Op. 2. No. 1. 2nd mov.

Ex. 38. 

31. In the somewhat rare cases where the following sound is of the same pitch as the principal sound of the turn, the ornament is usually played in the time of the former, irrespective of the position of the symbol, i. e. whether it be placed between the dotted note and the following note or over the latter. (Ex. 39.)

*Adagio.* HAYDN, Sonata in E $\flat$ . 2nd mov.

Ex. 39. 

32. The rule given in par. 29 is also observed when two dots are annexed to the principal note and the latter is followed by a note of the same value as the 2nd dot. The last sound of the turn falls in the time-position of the first dot.

*Adagio.* MOZART. Sonata in C min. 2nd mov.

Ex. 40. 

33. If the dotted note which bears a turn be followed by two or more notes of the same value, collectively, as the dot, the turn is played as though the principal sound were represented by an undotted note. A preparatory pause is made upon the principal sound and the last sound of the turn comes exactly at the expiration of the latter. Consequently, the turn is amalgamated with the subdivided sounds which immediately follow. (Ex. 41.)



Ex. 41. *Adagio.* BRETHOVEN. Sonata Op. 31 No. 2. 1st mov.

34. The rule given in par. 33 is all but universally observed. Instances however occur when, owing to the brevity of the principal sound, to rapidity of tempo or to other causes, it is impossible either to make the preparatory pause or to give the correct time-quantity to the ornament. Thus, the solution of Ex. 42 (*a*) given in (*b*) is almost impracticable at the tempo required; that in (*c*) omits the preparatory pause and alters the value of the sounds immediately following. Since in this particular case, the sounds of the beat form a prominent figure of the movement (Haydn. Sonata in 'G. 1st mov.) some executants would more wisely endeavor to preserve its outward form by treating the turn as an ornament of emphasis upon the principal sound (*d*). This would have the advantage of retaining the generic similitude of the figure to those in the same movement which contain no example of the turn.

Ex. 42. *a. Allegro con brio.*

*b.*

*c.*

*d.*

35. Some writers hold that attention should be directed to the position of the symbol in turns such as the one just described; that, if the symbol be exactly over the written note, the executant should follow the rule for turns upon short undotted notes (par. 21); but if, on the contrary, it be placed after the written note, the execution should be according to the strict rule which governs turns upon dotted notes. (pars. 28 *et seq.*) Unfortunately, the general practice of composers does not help us to formulate a definite rule upon this point. For instance, the turns upon

the dotted notes in Beethoven's Sonata Op. 10 No. 3 (2nd mov.) require the normal execution of turns in such a position. Nevertheless, the symbols are in each case placed exactly over the written note. On the other hand, the solution of Ex. 43 offers no difficulty. The turn is manifestly intended to be played in the manner given. In all such cases—as in many others connected with the subject of musical ornamentation—experience and good taste are the only reliable passports to an accurate conception of the composer's intention.

Ex. 43. *Adagio.* HAYDN. Sonata in G. 2nd mov.

36. The turn is frequently indicated by small notes written outside the ordinary time-measurement. The indication, though occasionally ambiguous, must be understood in the same manner as when the customary symbol is employed. A distinction is generally observed in the number of untimed notes used. Three such notes usually indicate a turn upon or before (Vide par. 24) the sound indicated by the written note while four indicate its execution after the time-position of the written note. The former is illustrated in Exs. 44 and 45; the latter in Ex. 46 *et seq.*

Ex. 44. *Adagio.* BEETHOVEN. Sonata Op. 13. 2nd mov.

Ex. 45. *Andante.* MOZART. Sonata in Eb. 2nd mov.

Ex. 46. *Adagio.* MOZART. Sonata in F. 2nd mov.

Ex. 47. *Adagio.* BEETHOVEN. Sonata Op. 22. 2nd mov.

MOZART.<sup>1</sup> Sonata in A. (Var. 5.)

Ex. 48. *Adagio.*

37. Heretofore, the examples have consisted wholly of turns of 4 sounds. It is true, that in those cases where the principal sound has first occurred, a turn of five sounds has been the virtual result. This sound, however, has not actually formed a part of the ornament at the moment of its execution. The true turn of 5 sounds requires the latter to proceed uniformly in equal time-value. This type of turn is more common in modern music and more satisfactory to modern ears. In present-day performance and under certain conditions, it is usual therefore to introduce the turn of 5 sounds irrespective of the style or period of the passage

<sup>1</sup> The execution given of the first turn appears to contradict the rule referred to in par. 29. It is certain however that the rhythmic symmetry of the two bars entails a corresponding symmetry in the case of the two turns. We may therefore conclude that the notation of the turn in question is inaccurate and that it should have been as follows —



involved. Thus, if the turn be applied to ornament a sound belonging to a figure previously heard, the principal sound will occur first. (Ex. 49.)

*Allegretto.* MOZART. Sonata in B $\flat$  3rd mov.

Ex. 49. 

38. Similarly, if the turn be applied to a sound of special melodic significance, the principal sound is heard first. (Ex. 50.)

*Adagio molto.* BEETHOVEN. Sonata Op. 10 No. 1. 2nd mov.

Ex. 50. 

39. Anterior to the period of Beethoven, a turn such as the above was generally indicated by the symbol for the trill (Ex. 51). Vide Sec. III. par. 2.

*Allegro.* MOZART. Sonata in C. 3rd mov.

Ex. 51. 

40. The divergence between modern and pre-modern practice, in respect to the starting sound of the turn, cannot be more appositely exemplified than by the following passage from Mozart. The conjunct,

scale-like progression of the melody would lead us to suppose that the turn would require the five-sound form as in (*b*). In more modern music and — but for the exact notation supplied by the composer — by the modern performer, it would be so rendered.

Ex. 52. *Andante.* *a.* *Sonata in E♭. and mov.* *b.*

41. Again, if the principal sound be preceded by a sound one degree above, the five-sound form is invariably observed.

Ex. 53. *Tempo di Menuetto.* *HAYDN. Sonata in E. and mov.*

42. Lastly, if the principal sound be detached from the previous sound or be preceded by a rest, it is now usual to employ the five-sound turn. An exception occurs when the previous sound is of similar pitch and occurs immediately before, in which case the four-sound form should be generally observed. (Ex. 54.)

Ex. 54. *Andante.* *HAYDN. Variations in F min.*

43. The turn occasionally appears in inverted form. The order of the auxiliaries is then reversed, the lower being played first. In the somewhat rare cases where a symbol is employed, the customary sign for the turn is reversed, thus ∞. In the music of a few older writers and editions, the symbol appears in vertical form, thus 2. In the great majority of cases, the inverted turn — if not expressed in exact notation — is indicated by small notes. (Cf. par. 36.) The rules for the performance of the inverted turn differ in no wise from those already given in this Section. In Ex. 55, the turn is indicated to be played without delay upon the primary accent (par. 21); in Ex. 56, it occurs upon short sounds and also follows the rule just referred to.

MOZART. Sonata in C. 3rd mov.

*Allegretto.*

Ex. 55. 

BEETHOVEN. Sonata Op. 49 No. 1. 1st mov.

*Andante.*

Ex. 56. 

44. In par. 1, the turn was referred to as the graceful ornament. This is a perfectly true description of the turn in its most effective phases. Nevertheless, the intelligent student will have discerned the fact, that, more especially in older music, it is a frequent function of the ornament to reinforce or emphasize the principal sound. This distinction should be generally remarked. When emphasis rather than grace is necessary, the fact should be apparent in performance. When, on the contrary, grace is preeminently the feature of the ornament, this also should claim particular attention from the executant. To the latter end, a stiff and regular performance upon one of the time divisions of the bar should be studiously avoided when the tempo permits of the "weighing" of each sound. The execution of Ex. 57. (a) as given in (b) is perfectly correct; in (c), however, the turn is transformed into a graceful succession of unaccented sounds and the ornament invested with a peculiarly artistic significance unattainable from the strict and unbending form of (b).

*Andante con moto.* BEETHOVEN. Variations. "La stessa, la stessissima".

a.  b.  c. 

Ex. 57.

45. Exceptional forms of the turn are occasionally met with in the works of the classic masters as well as in general music. The following passage, for instance, which has so often proved a stumbling-block to the student is usually misinterpreted owing to the mistake of an early printer.<sup>1</sup> It should be rendered as in (b), conveying practically the same

<sup>1</sup> Vide "Musical Ornamentation." Dannreuther. Vol. II. p. 112.

meaning as though the first note of each group were a dotted quarter, the last sound of the turn falling in the time-position of the dot. (Cf. par. 29.)

Ex. 58. *Allegro con brio.* BEETHOVEN, Sonata Op. 2 No. 3. 1st mov.

### QUESTIONS AND EXERCISES ON SECTION II.

1. What is the difference between the turn of 4 sounds and that of 5 sounds?
2. Why is the turn known as the graceful ornament?
3. What is meant by the auxiliary sounds of a turn?
4. Are the auxiliary sounds of a turn concordant or discordant in relation to the prevailing harmony? Give the reason for your reply.
5. Can you conceive conditions arising under which either auxiliary sound of a turn could be a sound of the prevailing harmony? If so, give an example.
6. Write the following turns, in each case filling the value of the given sound with four shorter sounds of equal duration. Omit the key-signatures and place the accidentals against the notes as may be required.

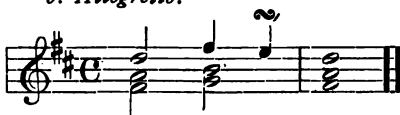
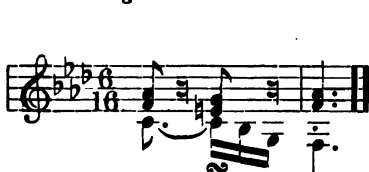
7. Place the symbol above each of the turns you have just formed and add the accidentals to the symbol, above or below as may be required. Remember that the turns are presented without key-signature.

8. Write — in the same manner as the above turns —
  - A. Chromatic turns upon D and B $\sharp$ .
  - B. Diatonic turns, with the semitone below, upon B and D $\sharp$ .
  - C. Diatonic turns, with the upper semitone, on E $\flat$  and G $\flat$ .
  - D. The rarer form of diatonic turn upon F $\sharp$  and B $\flat$ .
9. Which auxiliary of a turn is usually diatonic?
10. How may the chromatic element be employed in connection with a turn without necessarily robbing the latter of its diatonic character?
11. Why is the turn with both auxiliaries at the distance of a tone not generally suitable to modern music?
12. Write the following turns in modern form, each to contain 4 sounds of equal duration. Use the respective key-signatures and turn-symbols, indicating the chromatic inflections when necessary.
  - A. Upon the tonic of B $\flat$  maj.
  - B. " " mediant of C $\sharp$  min.
  - C. " " leading-note of E $\flat$  min.
  - D. " " dominant of F maj.
  - E. " " dominant of G $\flat$  min.
  - F. " " sub-median of B maj.
  - G. " " supertonic of A $\flat$  maj.
  - H. " " sub-median of B $\flat$  min.
  - I. " " mediant of F $\sharp$  maj.
13. In what manner is the augmented 2nd avoided in the turns upon the 6th and 7th degrees of the minor scale?
14. Give the rule which generally influences the pitch-formation of a succession of turns upon adjoining degrees of the scale.
15. What is the difference between the inverted turn and the more usual form of the ornament?
16. Write the following turns in inverted form, each to consist of 4 equal sounds. A. Chromatic turns upon F $\sharp$  and C $\flat$ . B. Diatonic turns with the upper semitone upon D and D $\flat$ . C. Diatonic turns with the lower semitone upon C $\sharp$  and C $\flat$ . D. The rarer form of a diatonic turn upon E $\sharp$  and D $\flat$ .
17. What have you to remark with regard to the pitch-formation of the turns in the following passage?





18. Explain, briefly, the difference of significance attached respectively to the turn of 4 sounds and to that of 5 sounds.
19. Write out the following turns in full. Omit the key-signatures, but retain the symbols over their solutions in exact notation. In those cases where two solutions are possible, give both in full. (N. B. In these and the following exercises, the student must be prepared, by practical exemplification at the Pianoforte, to illustrate the rules which govern the structure and time-distribution of the ornaments.)

a. *Andante.*b. *Allegretto.*c. *Vivace.*d. *Andante.*e. *Lento.*f. *Allegretto.*g. *Moderato.*h. *Allegretto.*i. *Allegretto.*j. *Allegretto.*k. *Allegretto.*l. *Andante.*



*g. Allegretto.*



- 21.** Give, in exact notation, the rendering of the following turns from Haydn.

*a. Allegro.*



*b. Allegro.*



*c. Tempo di menuetto.*



*d. Adagio.*



*e. Adagio.*



*f Prestissimo.*



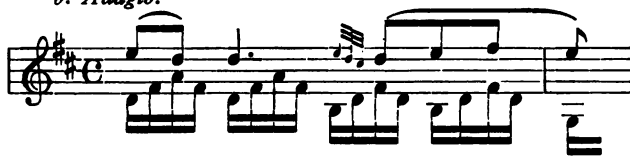
*g. Moderato.*



*h. Adagio.**i. Allegro.**j. Moderato.**k. Allegretto.**l. Andante.**m. Presto.**n. Allegro.**o. Adagio.**p. Adagio.*

*q. Adagio.**r. Adagio.**s. Tempo di menuetto.*

22. Give, in exact notation, the rendering of the following ornaments from Mozart.

*a. Andante.**b. Adagio.**c. Adagio.**d. Adagio.*

## SECTION II.

*e. Andante.**f. Andante.**g. Andante.**h. Allegro.**i.**j. Allegretto.**k. Adagio.*

*l. Allegro.* *m. Adagio.*

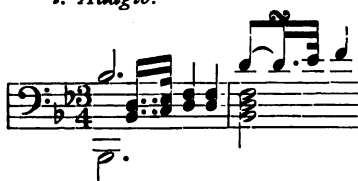
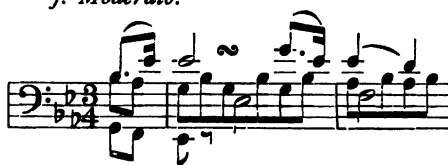
*n. Andante.* *o. Allegro.*

23. Reproduce, in exact notation, the following ornaments from the works of Beethoven.

*a. Adagio.* *b. Adagio.*

*c. Adagio.* *d. Grazioso.* *e. Grazioso.*

*f. Adagio.* *g. Allegro.*

*h. Allegro.**i. Adagio.**j. Moderato.**k. Adagio.**l. Andante.**m. Andante.**o. Andante.**n. Andante.*

24. Substitute the customary symbol for the exact notation of the following turns, redistributing the time-grouping in accordance with the value of the longer sound evolved.

*a. Allegro.*

HAYDN.





SECTION II.

61








## SECTION III.

## THE TRILL.

1. The Trill or Shake — Fr. *trille*. Ger. *Triller*. It. *trillo* — is the most brilliant of the graces and consists of the rapid and regular alternation of the sound indicated by the written note (called the principal sound) with an auxiliary sound one degree above. It is necessary to make a distinction between the employment of the trill in modern music and in older music. The latter claims our first attention.

2. The trill is indicated by a waved line  or  or, in modern editions, by the abbreviation *tr*. The latter indication is not infrequently followed by the waved line, thus *tr*.

3. The diatonic sound one degree above the principal sound must be understood as the pitch of the auxiliary, unless the contrary be specified. In the latter contingency, an accidental is placed above the sign. The flat in Ex. 1 signifies that  $D\flat$  is to be substituted for the diatonic D natural which would otherwise be played. The auxiliary sound of a trill upon the 6th of the minor scale is the minor 7th. (Vide Sec. II. par. 15.)



4. The trill commences upon the auxiliary sound. (Ex. 2.)

BACH. Fantasia in C min.



5. Many circumstances arise which necessitate a modification of the rule given in par. 4. For example, the trill commences with the principal sound when it is preceded by a sound one degree above (Ex. 3) or one degree below. (Ex. 4.)

BACH. Partita in  $B\flat$  (Sarabande).



BACH, Italian Concerto. 1st mov.

Ex. 4. 

6. The trill also begins with the principal sound when the latter is specially prominent as the initial sound of a passage (Ex. 5); or, when it is approached by an interval which melodic considerations require to be exactly retained (Ex. 6). In the latter instance, the gradual descent of the lower sounds from G to C# is a sufficient indication that the ornament should commence upon the last-named sound.

BACH, D. W. K. Bk. II. Fugue 13.

Ex. 5. 

BACH, Concerto in D min. (Vivaldi).

Ex. 6. 




7. When the sound which bears a trill is preceded by a rest or is, in any way, detached from the previous sound, the ornament is treated in the same manner as when it occurs upon a starting sound (par. 6). The trill accordingly begins with the principal sound. (Ex. 7.)

BACH, D. W. K. Bk. I. Fugue 6.

Ex. 7. 

8. A trill is often approached by preliminary sounds which, though executed within the time-value of the written note, fall outside the general scope of the ornament which may then be roughly regarded as a combination of the turn and trill. Such preliminary sounds are indicated by a curve prefixed to the waved line. When the prefix is from below, it signifies that the trill is to be approached from the sound immediately below the



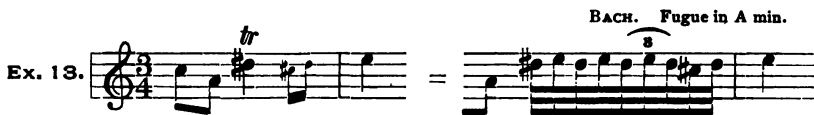
following symbols , , , all of which may be regarded as conveying the same idea. Ex. 12 illustrates the termination in question.

BACH. Partita in D (Menuet).

Ex. 12. 

13. The termination described in par. 12 is not invariably indicated. It may, however, be added when the sound which follows the trill is accented or is at a stronger part of the bar, relatively, than that at which the trill occurs. In such cases, modern editors not infrequently indicate the termination. (Ex. 13.)

BACH. Fugue in A min.

Ex. 13. 

14. The above rule is not invariable. The trills in Ex. 14, for instance, would destroy the symmetry of the one-bar figures if they were connected by a turn to the following sounds. The obvious difference between the examples here given will be sufficient to enable the student to discriminate between those trills which require the termination and those in which its introduction would be fatal to the idea involved.

BACH. D. W. K. Bk. I. Fugue 15.

Ex. 14. 


15. The rule is also annulled when the trill occurs upon the closing sound of a musical idea or rhythm, even though the latter be followed directly by the sound which commences the new idea. (Ex. 15.)

BACH. Concerto in G min. (Vivaldi).

Ex. 15. 

16. The signs which respectively indicate the prefix and the termination occasionally appear in combination. Ex. 16 commences with the lower prefix; Ex. 17 with the upper prefix.

BACH. French Suite No. II (Aria).

Ex. 16. 

BACH. Little Prelude in C.

Ex. 17. 

17. Trills upon long sounds connected by the tie to shorter sounds require no embellished termination. (Ex. 18a.) Much confusion exists with regard to the correct execution of such trills. Some executants close the ornament upon the shorter sound (*b*); others add a turn (*c*). A more correct rendering, however, is to close the trill immediately before the shorter sound, thus allowing a conscious though minute point of time to elapse between the termination of the trill and the time-position indicated by the second of the tied notes (*d*). This, it may be added, was the original practice.

BACH. French Suite No. II (Courante).

Ex. 18. 







68 SEC. III. THE TRILL IN OLDER MUSIC. (UPON DOTTED NOTES.)

18. Nevertheless, when the note to which the first is tied is followed by two notes capable of forming a termination to the trill, the latter is continued over the tie and the two notes are incorporated into the trill. (Ex. 19.)

BACH. Fantasia in C min.

Ex. 19. 

19. No turn is added to a trill followed by an unaccented sound. (Ex. 20.)

HÄNDEL. Suite No. VII. 2nd mov.

Ex. 20. 

20. Trills upon sounds indicated by dotted notes also require no turn. The trill stops at or immediately before the time-position of the dot. The following sound is not infrequently shortened in value in order to give greater accentual force to the accented sound which in such cases usually follows the sound after the dot. (Ex. 21.)

BACH. Little Prelude No. XI.

Ex. 21. 

21. If, however, the note which follows the dot be subdivided, the trill continues beyond the dot and the sounds indicated by the subdivided notes are incorporated with the ornament by way of termination. (Ex. 22.) (Cf. Ex. 19.)

BACH. Partita No. I (Courante).

Ex. 22. 



SEC. III. THE TRILL IN OLDER MUSIC. (UPON SHORT SOUNDS.) 69

22. Some writers hold that the rule in regard to dotted notes is abrogated if the note which follows the dot indicate the same pitch as the auxiliary sound of the trill. A turn is then frequently added to the latter. (Ex. 23.) (Cf. par. 27.)

Ex. 23.

23. No turn is appended to trills which occur upon a sound followed by a rest. The trill does not continue during the whole value of the sound, but ceases midway or a little later than midway in its value. Nevertheless, the sound itself is not abbreviated in value, but is held to its full extent after the cessation of the ornament. (Ex. 24.)

Ex. 24. 

24. A trill sometimes occurs upon a sound so short that a due observance of the ornament results in an abbreviation of the time-value of the following sound or sounds. (Ex. 25.)

Ex. 25. 



28. Ex. 29 is another cadential trill which harmonic considerations require to be executed in the manner set forth. The trill stops immediately before the dot to avoid the consecutive 5ths which would otherwise ensue. The sound which follows the trill is abbreviated, not only because of the variable value of the dot in such a position, but also to prevent the harshness that would be caused by the sounding of the 7th as a bichord.



29. We may now turn to the employment of the trill in modern music. In the method of indication and the pitch of the auxiliary sound, it follows the rules already given in connection with the older trill. The modern trill usually continues during the whole value of the written note and, in contradistinction to the older practice, commences upon the principal sound. At the period of transition between the older and newer methods and before the absolute establishment of the latter, composers sometimes prefixed to the trill-note a small note resembling the acciaccatura, in order to ensure the correct performance of the ornament. When this note indicated the same pitch as the principal sound, it signified that the trill was to commence with that sound;<sup>1</sup> when it was one degree above the principal sound, it not only indicated the pitch of the auxiliary sound but, also, that the trill was to commence with that sound. (Ex. 30.)



30. An exception to the rule that the modern trill should begin upon the principal sound, unless the contrary be expressed by the prefix above-described, may occur when the sound which bears the ornament is immediately preceded by an undetached sound of the same pitch (Ex. 31).

<sup>1</sup> This indication is generally suppressed in modern editions.

72 SEC. III. THE TRILL IN MODERN MUSIC. (THE PREFIX.)

Nevertheless, if the anticipatory sound be staccato or otherwise detached, the rule holds good. (Ex. 32.)

Ex. 31. MENDELSSOHN. Prelude. Op. 35 No. 4.

Ex. 32. BRETHOVEN. Variations. Op. 35 (Var. 15).

31. In the music of the earlier modern writers, the trill often begins upon the auxiliary if it be approached from the sound below. (Ex. 33.) But, in music of a somewhat later date as well as in modern music generally, this requires to be specially indicated. (Ex. 34.)

Ex. 33. MOZART. Sonata in C. 1st mov.

Ex. 34. SCHUBERT. Sonata in A. 2nd mov.

32. The lower prefix described in par. 8 is also common to modern music. It is variously indicated and often in an extremely ambiguous manner. Thus, the methods employed in the following examples all virtually mean the same thing and therefore lead to the same result.

Ex. 35. MOZART. Sonata in C. 2nd mov.



BEETHOVEN. Variations. Op. 35 (Finale).

Ex. 36. =

SCHUMANN. Geschwindmarsch. Op. 99 No. 14.

Ex. 37. =

33. Irregular prefixes are often met with, the time-value of which is almost invariably taken from that of the principal sound of the trill. Of such are the following.

BEETHOVEN. Sonata. Op. 31 No. 1. 2nd mov.

Ex. 38. =



BEETHOVEN. Rondo. Op. 51 No. 2.

Ex. 39. =

SCHUMANN. Concertstück. Op. 92.

Ex. 40. = &c.

74 SEC. III. THE TRILL IN MODERN MUSIC. (THE TERMINATION.)

34. The turn at the conclusion of a trill, if not expressly indicated, is usually understood and introduced accordingly. (Ex. 41.)

Ex. 41. *Largo.* *WEBER. Variations in F.*

35. When followed by a sound one degree below the principal sound, the lower auxiliary of the turn takes the pitch of that sound unless, as in Ex. 42, the contrary be specified.

Ex. 42. *BEETHOVEN. Sonata. Op. 31 No. 3. 1st. mov.*

36. A turn is often appended to a trill upon a very short sound. (Ex. 43.) Should, however, the tempo be too rapid to permit of the inclusion of the turn, it is necessarily omitted and the trill is limited to one beat.<sup>1</sup> To this species of trill, we shall presently refer.

Ex. 43. *Largo.* *BEETHOVEN. Variations. Op. 35 (Var. 15.)*

37. The closing turn is indicated — (a) by small notes (Ex. 44); (b) by a single small note (Ex. 45) or (c), in exact notation (Ex. 46).

Ex. 44. *SCHUMANN. Paganini Caprice. Op. 10 No. 2.*

<sup>1</sup> The student must observe the use made here of the word *beat*. It signifies each alternation of the two sounds which form the trill.

MOZART. Sonata in C. 3rd mov.

Ex. 45. 

Ex. 46. 

38. When the trill occurs upon a sound followed by a rest, a turn is introduced and so performed, that the final sound of the ornament occurs at the exact expiration of the time-value of the written note. (Ex. 47.)

HAYDN. Sonata in D. 2nd mov.

Ex. 47. 

39. When a trill is indicated upon a long note tied to a *short* note, the turn is frequently omitted from the trill, the last sound of the ornament falling in the time-position indicated by the tied note. (Ex. 48.) The same rule obviously affects Ex. 49, and it may be incidentally remarked that the execution of the ornaments would be the same if the notes were not tied.

BEETHOVEN. Sonata. Op. 110. 1st mov.

Ex. 48. 

BEETHOVEN. Variations. Op. 34 (Var. 1).

Adagio. *tr*

Ex. 49. 



40. When, however, the tied note is as long or nearly as long as the first, the trill continues throughout the entire value of both unless the contrary be directly specified. (Ex. 50.)

Ex. 50. *Allegro risoluto. tr* BEETHOVEN. Sonata. Op. 106 (Fugue).

41. The turn is often omitted from a trill occurring upon a sound of the nature of an appoggiatura, i. e. upon an accented sound followed by an unaccented sound. (Ex. 51.)

Ex. 51. MOZART. Sonata in C. 1st mov.

42. No turn is necessary, speaking generally, when a trill is immediately followed by a sound one degree below the principal sound of the trill. Vide Ex. 51. *Per contra* vide Ex. 50.

43. In earlier modern music, a composer directed the execution of a trill without the turn as in Ex. 52.

Ex. 52. MOZART. Sonata in Bb. 3rd mov.

44. When, in a passage containing a succession of trills, some only are indicated with the turn, it is generally understood that the turn is to be withheld from those trills in which the indication does not appear. Vide Beethoven's Sonata Op. 31 No. 1 2nd mov. bars 99-101.

45. Similarly, when a movement contains many examples of the trill, some having an indication of the turn, others without such indication, their execution must be understood accordingly. The Fugue in Beethoven's Sonata Op. 106 is a case in point.



SEC. III. THE TRILL IN MODERN MUSIC. (THE TERMINATION.) 77

46. When trills are added to a series of sounds occupying a subordinate or non-melodic part, the turns are omitted unless expressly indicated. Thus, the chief significance of Ex. 53 lies in the lower part which contains the melodic idea. The introduction of turns into the trills of the upper part would destroy the simplicity of its outline and add an element of unnecessary and disturbing embellishment.



*Adagio molto.*

Ex. 53.

47. An irregular termination is sometimes appended to a trill when it usually takes the place of the turn. (Exs. 54 and 55.)

Ex. 54.

BEETHOVEN. Sonata Op. 57. 1st mov.

Ex. 55.

SCHUMANN. Sonata Op. 11 (Finale).

78 SEC. III. THE TRILL IN MODERN MUSIC. (THE PASSING TRILL.)

48. The shortest type of trill contains but one beat and is generally termed a *Passing Trill*. (Cf. par. 36.) Of such are Exs. 56 and 57.

Ex. 56. 

HAYDN. Sonata in E $\flat$ . 1st mov. &c.

Ex. 57. 

MOZART. Sonata in C. 1st mov. &c.

49. When the passing trill occurs upon very short sounds, its execution often necessitates an abbreviation of the time-value of those which follow. (Ex. 58.) (Cf. par. 24.)

Ex. 58. *Allegro moderato.* 

MOZART. Sonata in C. 1st mov.

50. Trills upon sounds indicated by dotted notes offer many varieties of execution. If the dotted note fill a complete beat or a series of complete beats, the trill follows the rules which regulate those upon undotted notes, i. e. it continues during the whole value of the sound and terminates in the usual way. (Ex. 59.)

*Adagio grazioso.*  
Ex. 59. 

BEETHOVEN. Sonata Op. 13 No. 1. 2nd mov.

51. When the dotted note is detached, the passing trill of three sounds is employed. (Ex. 60.)

Ex. 60. 

BEETHOVEN. Bagatelle Op. 119 No. 5.

52. When the dotted note is followed by a note of the same value as the dot, a distinction has often to be made between the practice of the

earlier writers, e. g. Haydn and Mozart, and that of the writers posterior to and including Beethoven. Thus, such a trill — in the earlier period — would be interpreted, as in Ex. 61. This method of execution is therefore like that of the turn in similar circumstances. (Sec. II. par. 29.) On the other hand, the trill in Ex. 62 requires to be continued until the end of the beat, the sound indicated by the second of the two written notes being incorporated into the termination of the trill and abbreviated in time-value.

Ex. 61. *Adagio.* *tr* MOZART. Sonata in F. 2nd mov.

Ex. 62. *Allegro vivace.* *tr* WEBER. Polacca brillante.

53. When the latter part of the beat is made up by shorter sounds of equivalent value, the execution becomes considerably simplified. These subdivisions of the longer sound then form the termination of the trill. Vide Exs. 30 and 54.

54. A trill may be lengthened indefinitely by the Pause. Except in regard to the abnormal number of its beats, such a trill is entirely regular. (Ex. 63.)

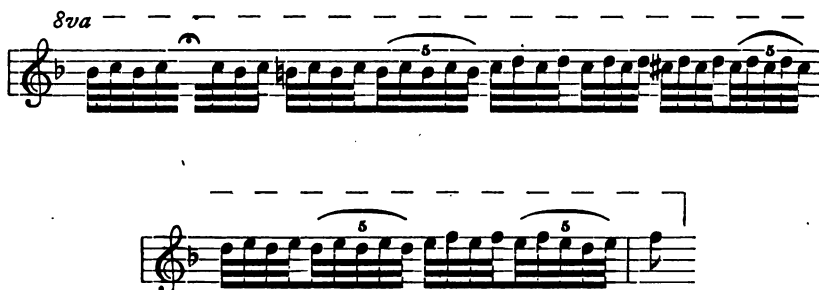
Ex. 63. *tr* HILLER.

55. Double, triple and even quadruple trills are of frequent occurrence, the one condition of their correct execution being, that each single trill shall be performed as though the other or others were absent. It is almost unnecessary to add that the beats must proceed in consonance throughout the trill. The following is an example.

Ex. 64. *tr* HAYDN. Sonata in E $\flat$ . 1st mov.

56. A succession of trills upon sounds ascending or descending by conjunct steps is termed a *Chain of Trills*.—Fr. *chaîne de trilles*. Ger. *Kettentriller*. *Trillerkette*. It. *catena di trilli*. The trills are connected and form a continuous trill throughout the passage. As a rule, the turn appears in the last trill only. The following method is observed in passing from trill to trill. When the same auxiliary is common to two trills, the outgoing trill terminates with the auxiliary; when two trills have distinct auxiliaries, the outgoing trill ends with the principal sound. The reason for this rule will be apparent from an examination of Ex. 65.

BEETHOVEN. Variations "Tändeln und Scherzen" (Var. 7.)



57. In a descending chain of trills, each trill ends with the principal sound. (Ex. 66.)

*Adagio.*

BEETHOVEN. Rondo Op. 51 No. 2.

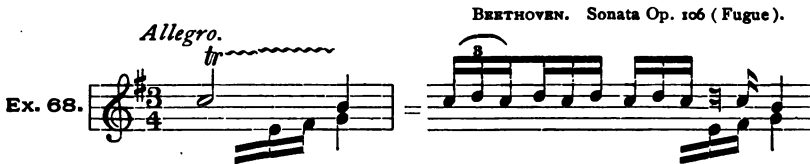


SEC. III. THE TRILL IN MODERN MUSIC. (EXCEPTIONAL FORMS.) 81

58. In Ex. 67, the composer directs the execution of a turn at the end of each trill. The effect of the passage is therefore entirely different from that of Ex. 65.



59. Exceptional circumstances or local conditions occasionally insist upon the execution of a trill in a manner not amenable to strict rule. Thus, the occurrence of accompanying sounds (played by the same hand as the trill) often necessitates a slight modification of the ornament. Ex. 68, for instance, is generally performed in the manner set forth.



Again, the trill given in Ex. 69, is usually abbreviated and the turn omitted in order to avoid a discordant clash with the final sounds of the lower part, as well as to give a more distinct outline to the following chord which commences the most important rhythm of the movement.



60. When a melody and continuous trill are required to be played by the same hand, the trill ceases immediately before each sound of the melody and is resumed immediately after. In such cases, the continuity

### 82 SEC. III. THE TRILL IN MODERN MUSIC. (FALSE TRILLS.)

of the trill is illusory and the term *False Trill* is often applied to the device. Other forms of the so-called false trill exist, but it is unnecessary to particularize them here. An example is subjoined.

Ex. 70. BEETHOVEN. Sonata Op. 109. 3rd mov.

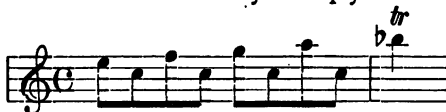
61. Lastly, the student should give particular attention to the time-division of the sounds which form a trill. A careful examination of the examples given in this Section will have shown him, that, the beats of a trill should be sufficiently numerous to give the necessary brilliance to the ornament. That they should be regular is inherent in the nature of the divisions of time of which they form a part. It is often necessary to break the uniformity in order to obtain an effective termination, but the result is generally to invest the ornament with additional grace. The number of sounds in a long trill must necessarily depend upon the skill of the performer, but ordinarily it may be understood, that, the effect of the ornament is in direct ratio to the frequency of its beats.

62. The practice of the trill is in the highest degree beneficial to the practical student; its complete command is often synonymous with high technical attainment.

### QUESTIONS AND EXERCISES ON SECTION III.

1. Contrast—in reference to musical effect and significance—the turn and the trill.
2. Name the broad difference between the older and the modern trill.

3. Can you give a reason why the difference, alluded to in the previous question, exists?
4. When it is desired that a trill should assume a chromatic form, how does the composer indicate the fact? Illustrate your reply by indicating a chromatic trill upon the dominant *D<sup>b</sup>* maj.
5. Enumerate — from memory — the various occasions when it is necessary to begin the older trill upon the principal sound.
6. Upon which sound would you start the following trill? The ornament is to be understood as belonging to the period anterior to Mozart. Give the reason for your reply.



7. Why should a trill upon a starting-sound always commence with the principal sound?
8. Define in reference to the trill — the term "preliminary sounds."
9. Differentiate the two species of preliminary sounds prefixed to the older trill. Write the respective symbols, in each case over a half-note, and indicate the first six sounds of each trill by notes of appropriate value.
10. In what manner may the prefix to a trill be compared to the turn? Refer, in your reply, to both types of prefix.
11. What is the most usual form of termination applied to the older type of trill?
12. When it is required that the termination of the older trill should be embellished, what indication is employed? Illustrate your reply by writing, in full, a trill upon a half-note, the ornament to begin in the normal manner and to end with the termination just alluded to. Add the original symbol.
13. We have seen that a formal termination is more generally employed in modern than in older music. Give an instance in which it may, however, be introduced into the older trill.
14. In older music, the termination of a trill is occasionally indicated in exact notation. Write an example.
15. Name two points of similarity between the embellished prefix and the termination of the older type of trill.
16. What is the general execution, in older music, of a trill the principal sound of which is indicated by a dotted note? In your reply, refer particularly to the differences induced by the context immediately following.

17. In what respect may the execution of the trill upon a sound indicated by a dotted note be compared to that of the turn in a similar position?
18. What have you to observe with regard to the time-value of the dot in the music of Bach?
19. What difference of opinion occasionally exists with regard to the execution of a cadential trill upon a sound indicated by a dotted note?
20. What is the normal execution in older music of a trill upon a terminating sound or upon a sound followed by a rest?
21. Describe the practice usually followed when a cadential trill is preceded by a sound of the same pitch as the auxiliary sound of the trill. What is the outcome of the practice?
22. The following indication appears in the original editions of some eighteenth century music. What does it signify?



23. How may the following trill be interpreted? The ornament must be understood as belonging to the period of Mozart.



24. Are the prefixes employed in the older trill also common to the modern trill? If so, show wherein the respective methods of indication differ.
25. Differentiate, in respect to musical significance, the employment of the embellished termination in the older trill from its occurrence and use in the modern trill.
26. Give three ways in which the indication of the turn affixed to a trill appears in modern music. Illustrate each method by indicating a diatonic trill upon the dominant of B maj.
27. What is the pitch of the auxiliary sound of a trill upon the submediant of the minor scale? Give the reason for your reply.
28. Detail the occasions when no turn is affixed to a modern trill.
29. Define a passing trill.



30. Name the license which must inevitably accompany the execution of the following trills.



31. What difference frequently requires to be observed between a trill indicated upon a dotted note in older and in modern music respectively?
32. Give the rule which regulates the correct succession and execution of the following trills. Which trill requires particular treatment? What is the term applied to such a passage?



33. What is a false shake? How is the term justified?
34. Give, in exact notation, the rendering of the following trills from Bach. (N. B. In these and the following exercises, the student must be prepared, by practical exemplification at the Pianoforte, to illustrate the rules which govern the various given forms of the trill.)



*f. Allegro.*



*g. Allegro.*



*h. Allegro.*



*i. Moderato.*



*j. Andante.*



*k. Andante.*



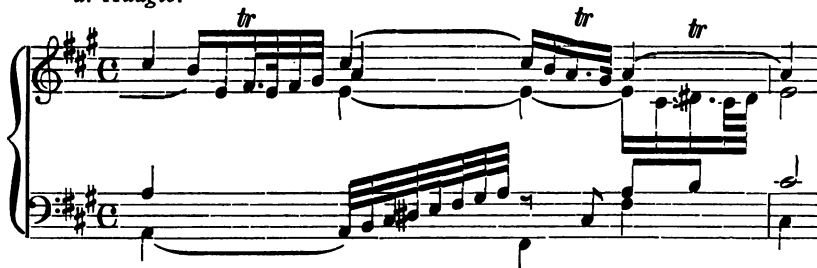
*l. Andante.*



*m. Andante.**n. Allegro moderato.**o. Maestoso.**p. Allegro.**q. Allegro.**r. Lento.**s. Allegro.**t. Moderato.**u. Allegro.*

35. Proceed in the same manner with the following trills from the works of Handel.

*a. Adagio.*



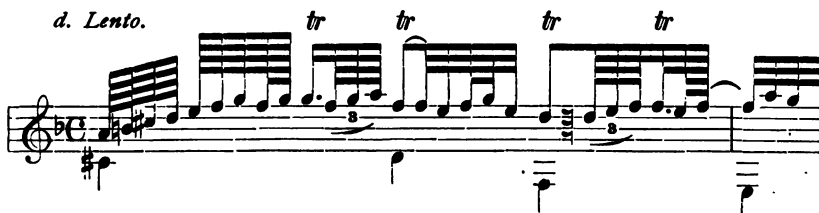
*b. Adagio.*



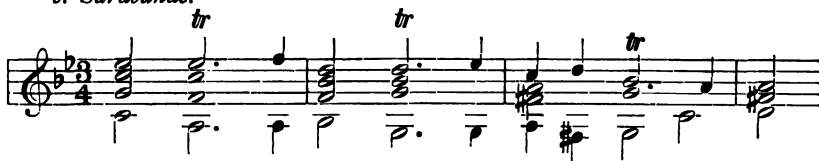
*c. Allegretto.*



*d. Lento.*



*e. Sarabande.*



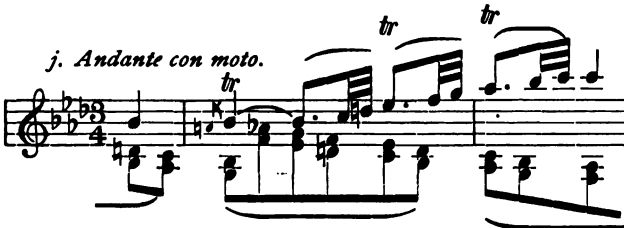
36. Indicate, in exact notation, the execution of the following trills from Haydn.

*a. Tempo di menuetto.*



*b. Tempo di menuetto.*



*c. Tempo di menuetto.**d. Allegro moderato.**e. Larghetto.**f. Allegro.**g. Tempo di menuetto.**h. Allegro assai.**i. Moderato.**j. Andante con moto.*

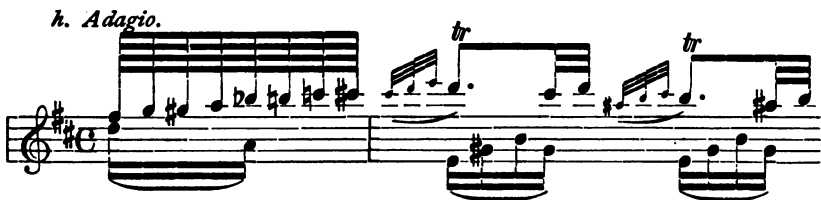
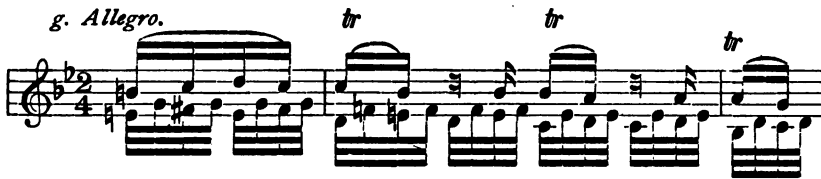
The first staff is in treble clef, key of B-flat major (two flats), and 4/4 time. It is labeled *k. Adagio.* and contains several trills (*tr*) and a grace note (*c*) over a sixteenth-note run. The second staff is in treble clef, key of D major (two sharps), and 4/4 time. It is labeled *l. Andante.* and features a series of trills (*tr*) and grace notes. The third staff is in treble clef, key of B-flat major (two flats), and 4/4 time, continuing the trill exercises.

37. Proceed as before with the following ornaments from Mozart.

The first staff is in treble clef, key of B-flat major (two flats), and 4/4 time. It is labeled *a. Allegro.* and contains several trills (*tr*) and grace notes. The second staff is in treble clef, key of D major (two sharps), and 3/4 time. It is labeled *b. Allegro assai.* and features a series of trills (*tr*) and grace notes. The third staff is in treble clef, key of B-flat major (two flats), and 8/8 time. It is labeled *c. Adagio.* and contains a trill (*tr*) and grace notes. The fourth staff is in treble clef, key of B-flat major (two flats), and 4/4 time. It is labeled *d. Allegro.* and contains a trill (*tr*) and grace notes.

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*j. Allegro.* *tr* *tr* *tr* *k. Allegro.* *tr* *tr*

38. Proceed as before with the following ornaments from Beethoven.

*a. Allegro.* *tr* *tr*

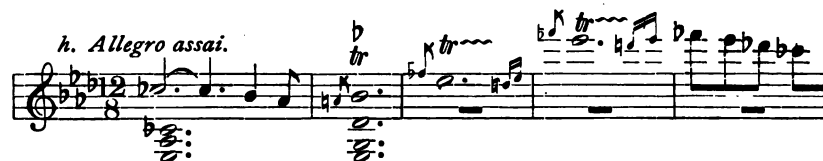
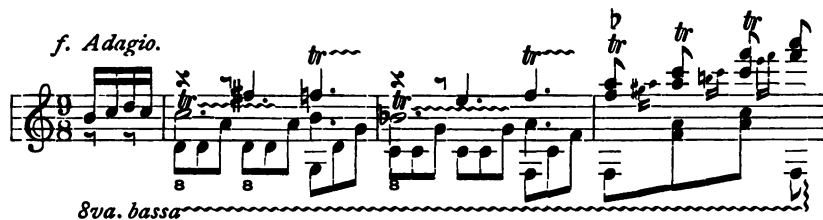
*b. Largo.* *tr* *tr*

*c. Allegro con brio.* *tr* *tr* *tr*

*d. Allegro assai.* *tr* *tr*

*e. Poco allegretto.* *tr* *tr* *tr*





## SECTION IV.

THE UPPER AND LOWER MORDENT,  
THE DOUBLE MORDENT AND THE SLIDE.

1. The *Mordent* (from *mordeo* [Lat.] = I bite, I sting) has two forms each of which consists of three sounds. One form is indicated by the symbol  $\sim$  and contains the following succession of sounds, all of which are executed within the time-value of the written note — (*a*) the principal sound, (*b*) an auxiliary sound one degree above and (*c*) the repetition of the principal sound. (Ex. 1. *a*.) This form is common to instrumental music of every type. The alternative form is indicated by the same symbol, but clear distinction is effected by a vertical stroke which passes exactly through the centre  $\sim$ . The execution of this form of the mordent is similar to that of the other, save only in the important difference, that the auxiliary sound is one degree *below* the principal sound. (Ex. 1. *b*.) This form is rarely met with in music after the time of the writers who immediately succeeded Bach. Either form is played with the utmost rapidity and the characteristic emphasis resulting from this partic-

cular mode of performance affords a key to the derivation of the name of the ornament.



2. In England, the term mordent is applied to both forms of the ornament and this has led to a slight confusion of nomenclature. Some writers apply the term only to that form in which the upper auxiliary is employed and describe the alternative form as the *Inverted Mordent*. Others differentiate the forms by calling them, respectively, the *Upper Mordent* and *Lower Mordent*. The latter terminology is adopted here.

3. The Germans use the term **Mordent** to describe the lower mordent alone. To the upper mordent, they give the name — **Pralltriller**. This nomenclature has not only the advantage of distinctiveness but, historically, is more accurate. The upper mordent, i. e. the Pralltriller, originated in the trill and is thereby strongly differentiated from the lower mordent or Mordent proper which, derived from the older form of the acciaccatura (Sec. I. par. 22), stands alone and distinct from all other ornaments of the kind.

4. The French, also, are more consistent in the nomenclature they apply to the mordent. Although they use the word **mordant** as a general term, they call the lower mordent — **pincé** and, to the upper mordent or German Pralltriller, they apply the term — **pincé renversé**. This, it will be observed, is the exact converse of the practice general in England.

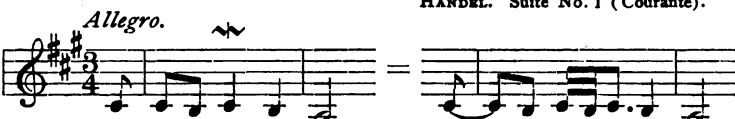
5. The terminology of the Italians in this matter is extremely vague. The word **mordente** is used as a general term to describe all ornaments consisting of three sounds which are played with the emphasis and rapidity of the mordent.

6. The pitch of the auxiliary sound requires consideration. The pitch of the auxiliary of the upper mordent is always that of the diatonic scale degree next above the principal sound. That of the auxiliary of the lower mordent should, strictly speaking, be also diatonic. It is, however, a frequent practice of modern performers and editors to raise the auxiliary by a chromatic semitone in those cases where the diatonic sound is a tone removed from the principal sound. With this practice in operation, the lower mordent is made uniform in type and is thereby strongly contrasted with the variable upper mordent. Since it is in the works of Bach that the modern student most frequently encounters the lower mordent, it were perhaps better that the original pitch of the auxiliary — as most clearly defined by the master in the numerous examples in his music written in

exact notation — should be observed. Nevertheless, it will be of service to the student if we enumerate the few occasions when the auxiliary of the lower mordent ought, in any case, to be a *tone* from the principal sound.

7. When the lower mordent is followed immediately by a sound one whole tone below the principal sound, the auxiliary must take the pitch of that sound. (Ex. 2.)

HÄNDEL. Suite No. I (Courante).

Ex. 2. *Allegro.* 

8. An exception to the above rule occurs when the principal sound is the tonic of the minor scale and the following sound, the minor 7th of that scale. (Ex. 3.)

HANDEL. Suite No. VII. 2nd mov.

Ex. 3. *Andante.* 

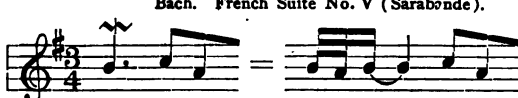
9. The auxiliary of a lower mordent upon the major 7th of the minor scale invariably takes the pitch of the major 6th. (Ex. 4.)

BACH. French Suite No. II (Sarabande).

Ex. 4. *Andantino.* 

10. The lower mordent upon the 3rd degree of the major scale takes the 2nd degree as its auxiliary. (Ex. 5.)

Bach. French Suite No. V (Sarabande).

Ex. 5. 

11. If the tone below the principal sound has occurred in the same part immediately before (Ex. 6), it is a sufficient indication of the pitch of the auxiliary sound (*a*). (*b*) would be intolerable.

BACH. French Suite No. IV (Sarabande).

Ex. 6. 

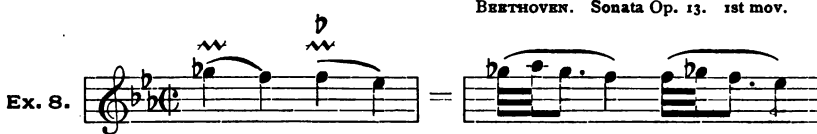
<sup>1</sup> This rendering, however, is essentially modern. The minor 7th of the minor key was originally admitted in all such cases.

12. As in the case of the ornaments previously considered, chromatic inflections are indicated by accidentals placed as required above or below the symbol. (Exs. 7 and 8.)

BACH. French Suite No. III (Allemande).


Ex. 7. 

BEETHOVEN. Sonata Op. 13. 1st mov.

Ex. 8. 

13. The suddenness of attack which characterizes the execution of the mordent renders it not unlike the "crushing" *appoggiatura* or *acciaccatura*. But—beyond the obvious fact that the mordent contains an additional sound—there is a difference between these ornaments which it is of importance to observe. The accent falls upon the *last* sound of the *acciaccatura*; in the mordent, it very frequently falls upon the *first*. When employed in a position of climax; when it occurs upon one sound of a comparatively rapid passage; when, in brief, the introduction of the grace is associated with a necessity for decisive accentuation and rendering—then must it bear the rigid interpretation just referred to. With the earlier writers, this ornament did not necessarily possess the strident character which it ultimately obtained. Bach, for instance, often wrote it in full and as a comparatively leisurely grace, with the accent upon the concluding sound (Ex. 9) and there are numerous examples in his works which, though indicated by the sign, appear to call for a less forceful rendering and for the placing of the accent in a similar position. In this connection, we must remember, that, it is the attempt to place the accent upon the first sound which is largely responsible for the "biting" or "stinging" effect peculiar to the mordent as it is most often played.

Two-part Invention. No. 6.

Ex. 9. 

14. The execution of the mordent is often far from easy owing to the fact, that, strictly speaking, it should not fill the entire time-value of the sound upon which it occurs. An interval, however slight, should always remain after the completion of the ornament. As a rule, this mode of execution is perfectly feasible. (Ex. 10.)

HAYDN. Sonata in E $\flat$ . (Finale.)

Ex. 10. *Allegro.*

15. Occasionally, however, the tempo of a passage containing examples of the mordent is too rapid to permit of the execution outlined in par. 14. Thus, the rendering of Ex. 11, given in (a), is practically impossible at the speed; that suggested in (b) doubtless indicates the original intention of the composer.

BEETHOVEN. Sonata Op. 7. 1st mov.

Ex. 11. *Allegro.*

16. An exception to the sudden attack — exactly upon the time-position indicated by the written note — occurs in older music, when the upper mordent is connected by a curved line (the modern slur) to the previous note. The mordent is then delayed until immediately after the time-position of the principal sound, its characteristic effect then becoming considerably modified. (Ex. 12.)

BACH. Partita No. II. (Allemande).

Ex. 12.

17. On the other hand, the time-position of the mordent in the following passage from music of a later period is uninfluenced by the slur.

Ex. 13. *Allegro moderato.* HAYDN. Sonata in E $\flat$ . 1st mov.



18. The mordent is sometimes applied to one sound of a chord, when ornament and chord are each played as though the other were absent. (Ex. 14.)

Ex. 14. BACH. Little Prelude. No. XI.

19. In modern music, the mordent is frequently indicated by small untimed notes. (Ex. 15.)

Ex. 15. *Moderato.* SCHUBERT. Sonata in A min. Op. 42. 1st mov.

20. The mordent must not be confused with the passing trill of three sounds. (Sec. III. par. 48.) The three sounds of the mordent are played with the greatest possible rapidity and should not occupy the entire value of the principal sound; those of the passing trill do not require the percussive force of the mordent and, moreover, occupy the whole time-value of the principal sound.

21. An extended form of the lower mordent is met with in the works of Bach and his contemporaries. It is called the *Long* or *Double Mordent* (Fr. *pincé double*. Ger. *langer Mordent* or *Doppel-Mordent*.) and is indicated by the sign  or . This sign must be carefully distinguished from the almost similar symbol formerly employed to indicate the trill with formal termination. (Sec. III par. 12.) As implied by the term, the double mordent contains 2 beats (vide Footnote to Sec. III. par. 36) against the single beat of the simple mordent. It is necessarily peculiar

to longer sounds but, except in length, does not differ from the latter either in percussive force or in musical significance. The following are examples.

HANDEL, Suite No. 5. (Courante.)

Ex. 16.

*Adagio.*

Ex. 17.

BACH. Toccata in E min.

22. Another ornament — very similar in character to the mordent — may be conveniently considered here. It is known in England by the little-used term — *Slide* (Fr. *coulé*. Ger. *Schleifer*. It. vide par. 5) and, in its simplest phase, consists of three sounds ascending or descending in the same direction and by conjunct steps. These are played with great rapidity after the fashion of the mordent and the time of their execution is also taken from that of the principal, in this case the final, sound. In Ex. 18, the ornament is written out in full.

*Gavotte.*

BACH. French Suite. No. VI.

Ex. 18.

23. The more measured execution of the slides in Ex. 18 is not characteristic of the ornament which, as we have already observed, is usually played with a mordent-like rapidity. It is a necessary result of exact notation, that the composer is able thereby to indicate a particular or exceptional performance of a grace. When such indication is absent, the corollary follows, that, the customary execution is to be observed. The rendering given of Ex. 19 is an approximation of the effect intended by the true slide.

*Menuet.*

BACH. French Suite. No. III. and Minuet.

Ex. 19.

24. The symbol employed in Ex. 19 is not met with in music later than that of the writers who immediately succeeded Bach. In still older

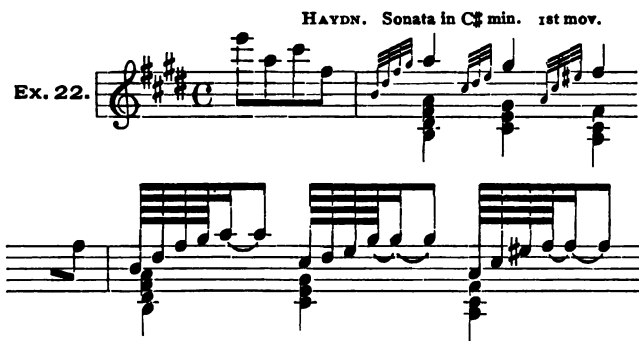
music, a diagonal stroke, leading from note to note and in the direction of the actual movement, was employed for the same purpose. (Ex. 20.)



25. In modern music, the slide, if not expressed in exact notation, is indicated by small untimed notes. (Ex. 21.)



26. Not infrequently, the slide appears in extended form, comprising 4, 5 or more sounds. The term *Tirata* (*tirare* [It] = to draw out) is sometimes and incorrectly applied to such. The true *tirata* was a scale passage which connected two sounds of a melody and absorbed the entire time-value between. The extended slide, on the contrary, takes as little time as possible in execution and, like the simple slide, leaves some time over for the final measured pause upon the principal sound. (Ex. 22.)





## QUESTIONS AND EXERCISES ON SECTION IV.

1. Why is the mordent so called ?
2. Which type of mordent is derived from the trill ?
3. Describe both types of the mordent.
4. Give the German terminology applied to the mordents and show wherein it is more rational than our own.
5. Express the following in exact notation.

*a. Allegro.*                      *b. Moderato.*                      *c. Lento.*

6. Compare the terminology applied to the mordent by the French with that current in England and in Germany.
7. In what respect does the pitch-formation of the upper mordent often differ from that of the lower mordent ?
8. In what manner does modern practice sometimes modify the pitch-formation of the lower mordent ?
9. What is the cause of the practice referred to in the previous question ?
10. Mention some occasions when the interval of a tone ought in any case to be preserved between the principal and auxiliary sounds of the lower mordent.
11. The mordent is occasionally observed in the music of Bach and of kindred writers as a comparatively slow grace. How was it then indicated ?
12. How is the upper mordent differentiated from the passing shake of three sounds ?
13. When is the mordent — in respect to its time-grouping — exactly similar to the passing trill of three sounds ?
14. Express the following in exact notation. The execution of the mordents must be given in two ways. Firstly, as though the passage belonged to the period of Bach ; secondly, in modern form.

15. In what respect does the indication in modern music of the upper mordent often differ from that in older music ?

16. Why is the double mordent limited to the lower form?
17. Wherein is the slide similar to the mordent?
18. Express the following in exact notation. The passage must be understood to belong to the time of Bach.



19. Rewrite the above passage, substituting the customary symbols for the older indications.
20. Express the following in exact notation. (N. B. The student must be prepared, as heretofore, to execute each passage on the Pianoforte.)

a. *Allegretto.*

HÄNDEL.

b. *Allegro.*

IBID.

e. *Adagio.*

IBID.

d. *Allegro.*

BACH.

e. *Allegro.*

IBID.

f. *Andante.*

IBID.

g. *Allegro.*

IBID.

h. *Adagio.*

IBID.

i. *Allegro.*

HAYDN.

j. *Allegro.*

IBID.



*k. Allegro.*      *IBID.*      *l. Allegro.*      *IBID.*

*m. Allegro.*      *MOZART.*

*n. Allegro.*

*o. Grazioso.*      *BEETHOVEN.*

*p. Allegretto.*      *IBID.*

21. Express the following in exact notation.

*a. Andante.*      *HÄNDEL.*      *b. Andante.*      *BACH.*

## SECTION IV.

*c. Andante.*

IBID.

*d. Allegro.*

IBID.

*e. Allegretto.*

IBID.

*f. Larghetto.*

HAYDN.

*g. Moderato.*

IBID.

*h. Allegro.*

MOZART.

*i. Presto.*

IBID.

*j. Andante.*

IBID.



*k. Allegro.* IBID.

*l. Largo.* BEETHOVEN. *ten.*

The first musical example, labeled 'k. Allegro.', is in 2/4 time with a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including a trill (tr) and a triplet (3). The second example, labeled 'l. Largo.', is in 3/4 time with a key signature of one flat (Bb). It shows a melody with quarter and eighth notes, some marked with 'x' for emphasis, and a 'ten.' (tenuto) marking.

## SECTION V.

## THE NACHSCHLAG, ETC.

1. *Nachschlag* differs from all other graces in that it occurs at the close of its principal sound. Hence its name, i. e. *after-beat*. No better description of the ornament than a simple translation of the German term—*after-beat* or *after-sound*—having been devised, the word *Nachschlag* is almost invariably used in England.

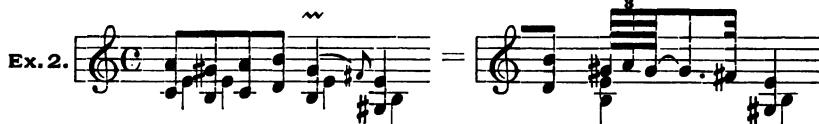
2. The nature of the *Nachschlag* can most clearly be illustrated by an example in which the ornament appears in exact notation. Thus, the thirty-second notes in Ex. 1 (*a*) are *Nachschläge*. Although they lead in each case to the following sound, they proceed essentially from the previous sound and are, therefore, in the strictest sense, *after-sounds*. This will be more apparent if they are expressed as short appoggiature to the following sounds (*b*). They are now decorative in respect to these latter sounds and, in no case, bear reference to the previous sound.

Ex. 1. HAYDN. Sonata in A. 1st mov.

The musical example, labeled 'Ex. 1.', is in 2/4 time with a key signature of two sharps (F# and C#). It shows two versions of a musical phrase. Version 'a' includes thirty-second notes (Nachschläge) at the end of the phrase. Version 'b' shows the same phrase with the thirty-second notes replaced by short appoggiatures (graces) leading into the final note.

3. It is evident, that, decorative sounds of the kind illustrated by Ex. 1 (*a*) must have occurred in music from the first introduction of the florid element into the art. Nevertheless, the Nachschlag was not originally regarded as worthy of a place in the repertory of standard embellishments. Up to the time of Bach, it was tolerated as a species of "passing appoggiatura" and it is not difficult to perceive the reason. The ornament itself provided no base for the operation of accent. Hence, the element which played so important a part in the other graces and, in fact, was often the actual reason of their employment, appeared only with the following sound. It naturally follows, that, Bach's use of the Nachschlag — as an indicated grace — is not extensive. It is, however, found occasionally as such in his works, from one of which Ex. 2 is quoted.

BACH. *Aria variata in A min.*

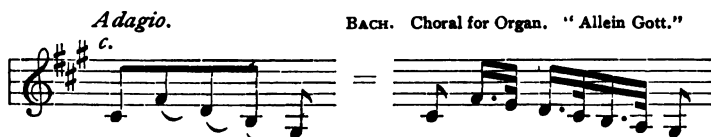


4. The following passage from Händel (*Suite in G min. 2nd mov.*) contains a Nachschlag contrasted with an appoggiatura. The exact function of the former could not be more clearly demonstrated.



5. In old music, the Nachschlag was indicated by the sign  $\wedge$  or  $\vee$  signifying respectively the sound above or below the principal sound. (Ex. 4. *a.*) Occasionally, by a small note, the hook or hooks of which were turned towards the principal note. (*b.*) Lastly, by a short curve in the direction of the ornament itself. (*c.*)





6. The Nachschlag plays an important part in modern music. As in older music, the ornament, in the vast majority of cases, is written in exact notation. Some composers, however, adopt the practice of indicating the grace by a short untimed note and thereby secure for it a slight degree of executive latitude. Very frequently, indeed, its indefinite time-position enables the performer to invest the ornament with a freedom and charm almost unattainable when it is represented in strict time-value. Ex. 5 is an instance.



7. A distinction is made by some editors between Nachschläge which are required to be played rapidly and those in which the latitude described in par. 6 is the main desideratum. The latter are then indicated as in Ex. 5, i. e. by a small note without the cross-stroke; the former, as in Ex. 6, i. e. by a small note with the cross-stroke.



8. The similarity between the method of expressing the Nachschlag and that of indicating the appoggiatura and acciaccatura sometimes leads to misunderstanding. This is of course prevented when the grace note occurs before a bar-line (Ex. 6). When a bar-line is unavailable, the only certain method of preventing confusion is by employing a curved

1 It will be observed that the Nachschlag appears here in the form of an *anticipation*. (Cf. Glossary Art. Anticipation.) This fact differentiates the grace from the Nachschlag in Ex. 2. Nevertheless, such an anticipation should be distinguished from that introduced for the sole purpose of reinforcing an accented sound or chord. (Cf. the initial chords of the *Vivace alla Marcia* of Beethoven's Sonata in E. Op. 101.) A sound may be so anticipated, that, the effect of the anticipation is wholly subjective, no reinforcement of accentual effect being in evidence. Such is the case in Ex. 5, the anticipating sound virtually proceeding from the previous melodic sound and therefore yielding the effect of a true "after-sound."

line to connect the Nachschlag to its principal sound. It is to be regretted, that, though the device is at least as old as Bach, it has not been universally adopted by modern editors. It is seldom, however, that real difficulty is experienced in differentiating the Nachschlag from its antitheses the appoggiatura and acciaccatura. The nature of the passage, the melodic and rhythmic outline, to mention no other indications, are generally sure guides. Thus, in Ex. 7, the anticipatory character of the ornament is in this particular case—having regard to the tempo and style of the movement—sufficiently suggestive. (Cf. Footnote, pag. 107.) In Ex. 8, the ornament at \* may be compared with others of a similar kind in the same work and its execution as a Nachschlag clearly deduced.



9. The anticipatory bass-sounds so often used in modern Pianoforte music must not be confused with the Nachschlag. Those in Ex. 9, for instance, are introduced for harmonic purposes alone and, being continued in sound by the use of the pedal, serve but to reinforce the primary harmony of the bar.



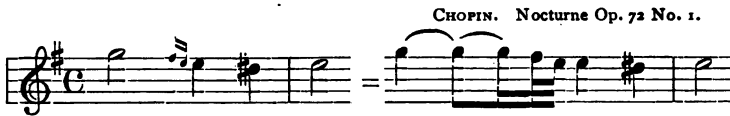
10. The term Nachschlag is also used in Germany to denote the use of the lower auxiliary sound at the conclusion of a trill. It is contended, that, the concluding sounds of the trill do not form a turn in the strict sense of the word, since two of them coincide with the final beat of the trill. The new auxiliary taken before the final sound is, therefore, the




only sound for which a special nomenclature is considered to be necessary and it is to this sound that the term *Nachschlag* is given. The two nomenclatures are given in Ex. 10.

Ex. 10. 

11. The *Nachschlag* sometimes occurs in double form. (Ex. 11.)

Ex. 11. 

12. The principle of the *Nachschlag* is often extended to groups of sounds of indefinite number. The following fioriture<sup>1</sup> from Chopin are of this kind.

Ex. 12. 

Ex. 13. 

13. Closely allied to the passages just quoted, is the free *fioritura* which connects two main sounds of a melody. Ornaments of this kind are represented in small notes outside the normal time-measurement; or,

<sup>1</sup> Plural of *fioritura* (It.) = a flowering (lit.), used to describe a melodic progression of florid character.

in small notes which, for the time being, displace the normal time-measurement (Ex. 14), or, in exact notation. (Ex. 15.) In all such cases, their execution demands grace and freedom combined with an accurate sense of rhythmic proportion.

CHOPIN. Nocturne Op. 37 No. 1.

Ex. 14.

CHOPIN. Nocturne Op. 9 No. 1.

Ex. 15.

14. A fioritura sometimes occurs after a pause when it is technically known by its Italian name—*Cadenza*. The cadenza often possesses great harmonic as well as decorative significance. Such is the cadenza pertaining to the Concerto. It is as frequently limited to a single fioritura of short dimensions. Such is the cadenza in Ex. 16.

BEETHOVEN. Sonata Op. 31 No. 3. 1st mov.

Ex. 16.

15. The resuscitation of the old grace known as the *Bebung* (Ger.), though sufficiently rare, is a marked feature in those cases where it appears in modern Pianoforte music. The original *Bebung* consisted of a slight but intermittent pressure applied to the key of the clavichord

whereby the string remained in a condition of faint vibration. A somewhat analogous effect is obtained upon the Pianoforte by the delicate and *legato* repercussion of the key. Such, for example, is the method of execution required for Ex. 17.

Ex. 17. *Adagio.* BEETHOVEN. Sonata Op. 110. 3rd mov.

16. The broken chord should, strictly speaking, be classed with musical embellishments. But the arpeggio, with its natural concomitant the chord played *arpeggiando*, forms so prominent a feature in modern music that, from being an exceptional form of decoration, it has passed into a necessity of musical presentation. Nevertheless, many instances occur in which a broken chord forms an essential part of melodic decorativeness and, in such cases, its claim to be considered as a regular embellishment is entirely logical. (Ex. 18.)

Ex. 18. CHOPIN. Nocturne Op. 37 No. 1.

## QUESTIONS AND EXERCISES ON SECTION V.

1. Explain the term "after-beat" or "after-sound."
2. Distinguish between the ornaments of the following passage.



3. From what cause arose the original hesitation to regard the Nachschlag as a standard grace?
4. How did it come about that, in more modern times, the Nachschlag became a recognized form of musical grace?
5. Express the following in exact notation.



6. Name a possible advantage in the untimed indication of the Nachschlag.
7. What is the correct way of writing the Nachschlag when it is not indicated in exact notation? How, for instance, may misapprehension as to the precise species of ornament required be prevented?
8. Give the German terminology applied to the terminating sounds of the trill and show wherein it differs from the English.
9. Explain why the untimed portion of the following passage is similar in principle to the Nachschlag.



10. How is the word fioritura applied to musical ornamentation?

11. When may a cadenza be strictly regarded as a form of musical embellishment?
12. Express — as far as possible — in exact notation, the execution of the following Nachschläge and other ornaments.

*a. Adagio.* HÄNDEL. *tr*

*b. Andante.* BACH.

*c. Andante.* IBID.

*d. Andante.* IBID.

*e. Adagio.* 8va HADYN.

*f. Adagio.* BRETHOVEN.

*g. Lento.* CHOPIN.

## SECTION VI.

## COMBINED GRACES.

1. The ornaments heretofore described occasionally appear in close melodic juxtaposition or in simultaneous combination. The symbolic indication of graces — employed in this manner — is peculiar to older music. The occurrence of their later prototypes in modern music is invariably accompanied by the expression of the melodic figures they embody in exact notation.

2. The most significant combinations are those in which the appoggiatura is concerned. Ex. 1 illustrates the combination of the appoggiatura and the turn.

Ex. 1. *Andante.* HAYDN. Sonata in C. 1st mov.

3. In Ex. 2, the appoggiatura is prefatory to a trill. In such cases, the appoggiatura is more frequently expressed in exact notation. (Ex. 3.)

Ex. 2. HAYDN. Sonata in G. 2nd mov.

Ex. 3. IBID. Sonata in C min. 2nd mov.

4. In the time of Bach, the following signs were employed to indicate the combination of the appoggiatura and trill  $\text{C}^{\text{tr}}$ ,  $\text{tr}$ ,  $\text{C}^{\text{tr}}$  or  $\text{C}^{\text{tr}}$ . In modern editions, it is more usual to find the symbols relating to the respective ornaments as in Ex. 4.

BACH. French Suite No. II (Sarabande).



5. The small note which indicates the appoggiatura in Ex. 4 must be distinguished from the almost similar note in Ex. 5. In the latter case, it is expressed after the manner of an acciaccatura and merely signifies that the trill is to start upon the auxiliary sound. ( Vide Sec. III, par. 29.)

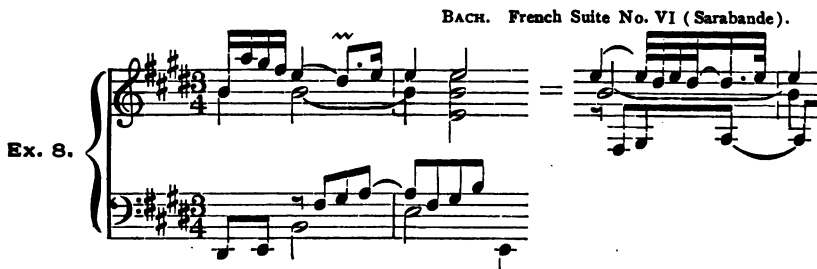
MOZART. Sonata in F. 1st mov.



6. The appoggiatura combined with the mordent frequently occurs in the works of Bach. ( Exs. 6 and 7.)



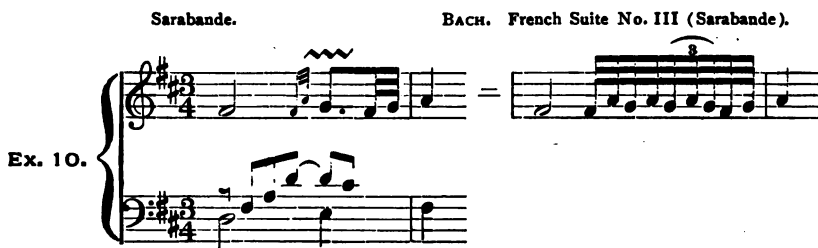
7. If, however, the appoggiatura occur upon the previous time-beat, the rendering is as in Ex. 8.



8. When the appoggiatura is preceded by the Nachschlag, the latter is expressed in exact notation. (Ex. 9.)



9. The trill is sometimes preceded by the double appoggiatura. The latter is then executed in the same manner as the prefixes described in Sec. III. par. 8 *et seq.* (Ex. 10.)



10. The symbols which respectively indicate the turn and the mordent appear side by side, as in Ex. 11, or one above the other as in Ex. 12.



11. The double symbol has given occasion to much misapprehension. It is evident that the turn of five sounds offers the only satisfactory solution of Ex. 12 and the same may be observed of Ex. 13. In the latter case, it is highly probable, that, the composer used the double sign to point out



the exceptional character of the grace. Preceded by a sound of the same pitch as the principal sound, the normal turn would commence upon the upper auxiliary.

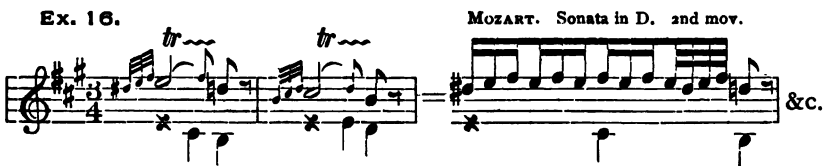
Ex. 13.  HAYDN. Sonata in C min. 1st mov. &c.

12. In the music of Bach and his contemporaries, it is not uncommon to meet with ornaments simultaneously combined. Thus, in Ex. 14, a trill appears in the part assigned to the right hand, a mordent in that assigned to the left; in Ex. 15, an appoggiatura and a mordent are similarly combined.

Ex. 14.  Little Prelude No. XI.

Ex. 15.  D. W. K. Bk. II. Prelude 4.

13. The Nachschläge in Ex. 16 form terminating sounds to the respective trills.

Ex. 16.  MOZART. Sonata in D. 2nd mov. &c.

14. When an untimed note occurs before the lowest sound of a broken chord, it is played as a *Nachschlag*, the first sound of the chord falling upon the beat. (Ex. 17.) (Cf. Ex. 18. Sec. V.)

Ex. 17.

CHOPIN. Nocturne. Op. 37 No. 1.

## EXERCISES ON SECTION VI.

Express, in exact notation, the rendering of the following graces.

a. *Allegretto.*

HÄNDEL.

b. *Adagio.*

IBID.

c. *Presto.*

IBID.

d. *Andante.*

BACH.

*e. Andante.* *IBID.* *f. Andante.* *IBID.*

*g. Andante.* *IBID.* *h. Maestoso.* *IBID.*

*i. Adagio.* *IBID.* *j. Andante.* *IBID.*

*k. Andantino.* *tr* *IBID.*

*l. Tempo di Menuetto.* *HAYDN.*

*m. Tempo di Menuetto.* *IBID.*

*n. Andante.* *IBID.* *o. Allegro moderato.* *tr* *IBID.*



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## SECTION VII.

## GRACES IN VOCAL MUSIC.

1. The musical grace may be regarded as the offspring of the mediæval *contrapunctus a mente*<sup>1</sup>. The practice of this invigorating form of musical exercise taught its exponent, that, the introduction of foreign sounds did not necessarily invalidate the integrity of a melodic outline; rather, did it show him, that, their careful employment conduced to musical interest and melodic efficiency. The use thus made of auxiliary sounds—sounds in the highest degree decorative—foreshadowed the appearance of Diminution or Division<sup>2</sup> which colored the music of the earliest instrumental composers and performers. The grace therefore comes down to us from a vocal source. It was reserved for instrumental music, however, to give it form and significance. The pre-eminence thus secured by this side of executive music has never been forfeited, and the singer who wishes to understand the graces introduced—sometimes sparingly, sometimes plentifully—into vocal music, can pursue no more helpful plan than the study of the analogous instrumental devices described in the previous Sections of this book.

2. It is almost unnecessary to observe, that, for vocal purposes, some ornaments are less serviceable than their corresponding instrumental forms; conversely, that, a brilliant trill or well-executed cadenza is never more effective than when it occurs in vocal music and under appropriate contextual conditions. Some ornaments are indeed supremely vocal, lending themselves easily to the inflection of the voice as well as to the musical significance or dramatic interest of the moment. Of the *appoggiatura*, for example, all this may readily be said. In the words of the singing master P. F. Tosi (1647-1727)—“Among all the Embellishments in the Art of Singing, there is none so easy for the Master to teach, or less difficult for the Scholar to learn, than the Appoggiatura. This, besides its Beauty, has obtained the sole Privilege of being heard often without tiring, provided it does not go beyond the Limits prescribed by Professors of good Taste.”

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<sup>1</sup> i. e. improvised Counterpoint.

<sup>2</sup> This term comprises the earliest examples of florid instrumental elaboration. (Vide Art. Division. Glossary.)

3. Ex. 1 illustrates the appoggiatura in exact notation. That it was

MOZART. *Der Silbe des Friedens.*

Ex. 1. be - glei - tet mein Le - ben,

often thus expressed by Mozart is clear from the many similar instances of its employment in his instrumental music. On the other hand, the use of the small untimed note (Sec. I par. 3) frequently occurs in his vocal works. Ex. 2 may be compared with Ex. 7 Sec. I.

Ex. 2. MOZART. *Don Giovanni. Act II. No. 23.*

A ven - di - car io va - do.

4. A short appoggiatura upon a long principal sound is of frequent occurrence in vocal music. No adequate rule to regulate performance can be given in cases of this kind. The character of the passage, the nature of the word or syllable, the form of the instrumental accompaniment; all these combine to indicate the intention of the composer and the scope open to the singer. The execution of the appoggiatura in Ex. 3, for instance, is defined by the accompaniment; that in Ex. 4 by the nature of the passage in which it occurs.

Ex. 3. ISID. *Act II. No. 27.*

se di duol non

Ex. 4. IBID. Act I. No. 14.

poi sa - prò ba - ciar, sa - ba - ci-ar, sa -

5. A cadential appoggiatura is usually executed *a suo arbitrio*. Such an appoggiatura is of a particularly vocal character. (Ex. 5.)

Ex. 5. HAYDN. Creation. No. 3.

be - fore the ho - - - ly beams,

Ex. 6 contains intermediate appoggiatura of similar type.

Ex. 6. Recit.  IBID. No. 30.

my help, my shield, my all! thy will

6. One method of indicating the appoggiatura, extremely common in older music, is entirely confined to vocal music. When two successive sounds of the same pitch, employed cadentially, occur in a recitative, an upper appoggiatura is substituted for the first. (Ex. 7.)

Ex. 7. Recit. IBID. No. 10.

prais-ing God, and say-ing: and say-ing:

The rule is followed when three successive sounds are similarly employed. In the latter case, however, the appoggiatura usually receives a little more than the value assigned to the written note. (Ex. 8.)

Ex. 8. BACH.

they re-joic-ed ex-ceed-ing-ly. ex-ceed-ing-ly.

7. The *acciaccatura* is found in vocal music. The singer especially should be careful not to confuse the *acciaccatura* with the shorter forms of the *appoggiatura*. It has been already observed, that, at one period, the diagonal stroke had but an uncertain significance. (Vide Sec. I par. 26.) No hesitation however need occur in such cases as Ex. 9 which should be compared with Exs. 37 and 38, Sec. I; nor in the case of Ex. 10 which contains an *acciaccatura* indicated after the manner of an ap-

Ex. 9. VERDI. Ernani. Part I. Sc. 7.

Ahi

poggiatura, but, as regards musical significance, is precisely similar to Ex. 9.

Ex. 10. IBID. Sc. II.

La co-stan-za



8. The *turn* is peculiarly effective in vocal music. The singer should observe particularly that phase of the ornament described in Sec. II par. 44. It is true, that, as in the case of the inverted turn in Ex. 11, it is occasionally introduced to lead up to a climax but, in vocal music gener-

Ex. 11.

WAGNER. Die Meistersinger. Act I. Sc. 2.

Beim Dich - ten mit Draht und Pfriem!

ally, the turn embodies charm and gracefulness of melodic movement. It is thus employed in Ex. 12, which will be recognized as an example of the chromatic turn (Sec. II par. 5) and in Ex. 13 which should be compared with Sec. II par. 29.

VERDI. Ernani. Part I. No. 2.

ma - no ah! . . . ah! . . . .

Ex. 13.

BEETHOVEN. Mit einem gemalten Band.

mit Ro - sen sich um - ge - ben, sich . . um -

9. The time-position of the sounds which form a turn is sometimes of importance to the musical thought involved. In such cases, the composer usually guards against misinterpretation by expressing the grace in exact notation. (Ex. 14.)

MOZART. Abendempfindung.

Ex. 14.

sieh' dann sanft auf mich - her - ab,

10. The symbolic indication of the turn is less usual in vocal music. It occurs, however, in music of every period. Ex. 15 is from Haydn; Ex. 16, from Schubert. In all cases of the kind, and in view of accurate performance, reference should be made to analogous examples in instrumental music.

Ex. 15.

Canzonet, No. 8.

when the moon faint-ly beam-ing

HIMMELSFUNKEN.

Ex. 16.

des Him-mels Thau

11. The vocal turn is occasionally indicated in an ambiguous manner. This usually occurs when a change of syllable is made during the progress of the ornament. All doubt would of course be removed, were

such passages invariably expressed in exact notation. In Ex. 17, for instance, a syllable is required for the last sound of the turn. The composer has employed the symbol to indicate the first two sounds of the ornament alone, the last two occurring in the text.

Ex. 17. SCHUMANN. Aus den östlichen Rosen.

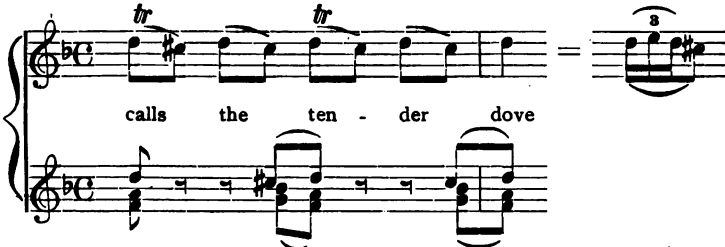
dich un - sanft rühr' er nicht! -sanft rühr' er nicht!

12. The culture of the *trill* is of extreme importance to every singer who desires to attain a high degree of efficiency. Many phases of the ornament existed in the 17th and 18th centuries and contributed to the embellishment of the vocal melodies of that period. In more modern times, the indication and performance of the vocal trill have practically come to approximate to the instrumental prototype. When a difference exists, it is generally due, either to vocal limitations or to the special and personal achievement of a particular singer. A long trill, for instance, is not infrequently executed in gradually quickening beats. (Vide footnote to par. 36 Sec. III.) Again, the vocal trill requires to be taken in one breath. Consequently, the long-continued instrumental trill, executed without a break, is impracticable to the vocalist. A further point of difference is more apparent than real, viz. in the speed of the ornament or, in other words, the number of its beats. As we have already observed—the effectiveness of a trill is in direct proportion to the frequency of the beats. (See. III par. 61.) This axiom may be held to refer particularly to those trills which occur in the medium and upper registers of the musical compass. There is, however, a limit—a limit not easily definable but which varies with the type of voice as well as with the species of instrument—below the pitch of which the rule is practically inoperative. It must be remembered, that, as the vibrational numbers of musical sounds decrease, the sounds themselves tend to become less instantaneously perceptible to the ear; further, that this acoustical property may even be intensified by a certain type of quality in the tone produced. Consequently, we are thrown back upon the assumption, that, the speed

of a vocal trill below the limit just referred to, must depend upon the tone-quality of the singer as well as upon the actual pitch of the ornament. The execution of a low bass trill at the same speed as that generally assigned to a high soprano trill would result in a grotesque mingling of two sounds, both of which would lose their identity.


13. Almost every form of the modern trill is found in vocal music. Ex. 18 is the "passing trill" (Sec. III par. 48); Ex. 19 is a trill upon a

HAYDN. Creation. No. 16.

Ex. 18. 

dotted note with the termination expressed in exact notation. (Cf. Ex. 22 Sec. III.)

HÄNDEL. Judas Maccabæus. "How vain is man."

Ex. 19. 

Ex. 20 illustrates the indication of the concluding turn by untimed notes. (Cf. Sec. III par. 37.)

WAGNER. Die Meistersinger. Act I. Sc 3.

Ex. 20. 

Ex. 21 contains an embellished termination often met with in music of the kind, the sounds of which are invariably understood to be taken *a suo commodo*.

VERDI. Ernani. Part I. Sc. 4.

Ex. 21. 

SEC. VII. THE MORDENT AND THE SLIDE IN VOCAL MUSIC. 129

14. The *lower mordent* is essentially an instrumental grace. The *upper mordent*, however, is not uncommon although, in the majority of cases, it approximates rather to the "passing trill" than to the more strident mordent. The sign for the mordent appears in more than one writer. Ex. 22 contains a true mordent. The same may be observed of Ex. 23. (N.B. This example should be compared with Ex. 17. In the latter case, the ornament starts with the upper accessory sound; in the former, with the principal sound.) In Ex. 24, the grace is indicated by small untimed notes. (Sec. IV par. 19.)

*Vivo.* SCHUBERT. An die Leyer.

Ex. 22. 

die Ley - er möcht'ich tan - schen,

*Vivace.* SCHUMANN. Waldesgespräch.

Ex. 23. 

Män - ner Trug . . und List,

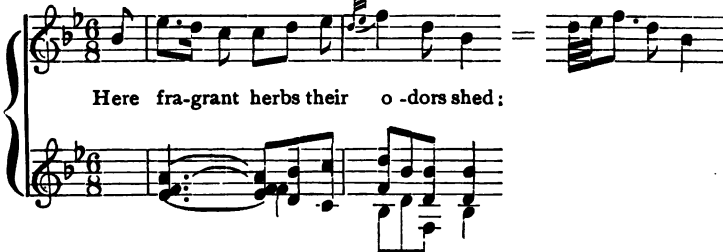
*Moderato.* SCHUBERT. Alinde.

Ex. 24. 

Die Son - ne sinkt in's tie - fe Meer,

15. The *slide*, as a vocal grace, is often far from ineffective. Ex. 25 is a familiar instance of its employment; in Ex. 26, the speed of the orna-

HAYDN. Creation. "With verdure clad."

Ex. 25. 

ment is obviously regulated by the orchestral part which duplicates the sounds.

MOZART. Don Giovanni. Act II No. 20.

Ex. 26.

Ve-drai, ca - ri - no

16. The singer should be especially careful not to confuse the slide with the *double nachschlag*. The latter is a favorite vocal grace and the occurrence of two small untimed notes is, in song, much more frequently a nachschlag than a slide. In the vast majority of instances, the ornament is expressed in exact notation. (Ex. 27.)

SCHUBERT. Sehnsucht.

Ex. 27.

zwich-en dun - kelm Laub,

In Ex. 28, on the other hand, it is indicated by small notes<sup>1</sup> after the manner of Ex. II Sec. V. Vide also Schubert's song — "Drang in die Ferne" bar 31.

SCHUBERT. Auf dem See.

Ex. 28.

frei - - - er Welt,

17. No reference to vocal ornaments would be complete without a glance at the *portamento di voce*. (It.) (Fr. port de voix.) The portamento may be described as the carrying (*portare* = to carry) of the voice from one sound to another, the utmost possible legato

<sup>1</sup> This particular ornament, however, is susceptible of another explanation. Cf. Ex. 17 ante.

being an indispensable feature of the device. The legato is obtained, not only by connecting the two sounds as in the two-sound slur of Piano-forte music, but, virtually, by permitting the voice to pass through the various intervening shades of pitch. None of these intermediate sounds are definitely articulated. The mental effect yielded by the portamento is that of a reaching for a sound, the actual pitch of which is in abeyance until it has been attained by the singer. It is often introduced by the practised vocalist, even when it is not indicated by the composer. In Exs. 29 and 30, it is definitely indicated, both by the small untimed note as well as by the slur which connects it to its principal sound.

Ex. 29. SCHUBERT. Auf der Brücke.

und sich - er führt mich

Ex. 30. SCHUMANN. Lied der Braut. Op. 25. No. 11. *a tempo*.

er, wie er! . . . . . Mut -

18. A particular use of the portamento occasionally occurs at the termination of a phrase when the penultimate sound is long and is separated from the final sound by a wide interval. The pitch of the latter sound is reached before the moment when it is due and a species of anticipation is the result. (Ex. 31.) When an

Ex. 31. SCHUBERT. Das Heimweh. *Allegro*.

das Ru - - fen der Hir - ten der Hir - ten

intermediate syllable is required, the anticipation is written out in full. (Ex. 32.)

WAGNER. Die Meistersinger. Act III. Sc. 2.

Ex. 32. 

Nun stellt mir ei - nen Ab - ge - sang.

19. Examples of *fioriture* (Sec. V par. 13) abound in florid vocal music. The execution of such is as free as the corresponding types in instrumental music and, it is needless to add, that, their artistic rendering mainly depends upon the culture, intelligence and versatility of the singer. It would be superfluous to give examples here, since it is not the object of this Section to show the student how to render abnormal and extreme forms of vocal graces, but, rather, to accustom him, by comparison with analogous forms in instrumental music, habitually to view the various forms of standard ornamentation from the instrumental as well as from the vocal standpoint. It is perhaps a temptation to the singer to limit his study of ornamentation to the elucidation of examples he may meet with in vocal scores alone. It is impossible too strongly to impress him with the necessity of obtaining a comprehensive grasp of what is after all a highly technical branch of musical study. Such a grasp is unattainable unless the subject be approached from every point of view open to the student.

#### QUESTIONS AND EXERCISES ON SECTION VII.

1. Why should the vocal student be especially careful to study the musical grace from the instrumental as well as from the vocal standpoint?
2. Mention the three instrumental graces which are especially effective in vocal music.
3. Upon which type of instrument can the performer most nearly approach the effect produced by the *portamento di voce*?
4. Mention some symbolic indications of ornamentation which occur less frequently, or not at all, in vocal music.
5. Why is the rendering of the vocal appoggiatura generally freer than that of its instrumental prototype?
6. Refer to Exs. 17 and 23 of this Section and explain the parenthesis in par. 14. Why does the one ornament start with the upper auxiliary sound and the other with the principal sound?



7. Explain the irregular use of the turn symbol described in par. 11.
8. Describe a particular phase of the appoggiatura met with only in vocal music.
9. In what manner do the words of song often influence the execution of a musical grace?
10. Express the graces which occur in the following passages in exact notation. The entire phrase in which each grace occurs should be included and the note-grouping should, throughout, agree correctly with the syllabic-grouping.

HAYDN. Creation. A. No. 3, bar 40.  
                           B. " 31, " 11.  
                           C. " 29, " 20.  
                           D. " ", " 67.  
                           E. " 25, 4th bar from end.  
                           F. " 16, 37th and 38th bars from entry of voice.

MOZART. Song. Die Zufriedenheit, bar 11.  
                   " Die betrogne Welt, bar 12.  
                   " Das Veilchen, bars 9 to 11 and bar 36.  
                   " Abendempfindung, bars 72 and 73.  
                   " Im Frühlingsanfang, bar 8.  
                   " Die Verschweigung, bar 17.

BEETHOVEN. Song. Adelaide, bar 59.  
                   " Neue Liebe, bar 35.  
                   " Speranza, bars 1 and 7.  
                   " Lamento amoroso, bar 9.  
                   " Der Wachtelschlag, bars 14 and 29.  
                   " An die Geliebte, bar 8.

SCHUBERT. Song. Kreuzzug, bar 21.  
                   " Himmelsfunken, bar 20.  
                   " Die Sterne, 17th bar from end.  
                   " Dithyrambe, bar 19.  
                   " Im Haine, bar 9.  
                   " Der König von Thule, bar 7.

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## GLOSSARY OF TERMS BEARING UPON THE SUBJECT OF MUSICAL ORNAMENTATION.

The path of the compiler of a glossary of technical terms, past and present, is often one of peculiar difficulty. It is the tendency of terms of the kind to become rapidly obsolete; moreover, the surrender of the old names and the adoption of the new are frequently acts of an individual writer or of an independent school. The new names, if not strangled in their birth, make but slow progress towards an universal acceptance. The result is a confusion of terminology which, for the time being, renders identification a task of no ordinary difficulty. In no department of knowledge is this difficulty more apparent than in the subject of musical ornamentation. But the question of terminology is not the only perplexity that awaits the student. Many of the early graces have come down to us in symbolic form only. Consequently, it is often far from easy to arrive at a just conclusion in the case of symbols and general indications employed at a time when composers and executants were equally responsible for melodic figuration. Nor, probably, will the exact solutions of the earliest graces ever issue from the doubt which surrounds them. It is difficult to us, accustomed as we are to exactness of indication, to imagine, however feebly, the full force of the direction, common enough at one time, to introduce embellishments into a given passage. But, although the difficulty is one that appears to affect the antiquarian side of music rather than to bear upon its existence as a living art, it must not be forgotten that the embellishments of the present day have been evolved from those of earlier times. Thus, while the modern graces represent the high-water mark in musical expression of the kind, they ought to be received and regarded as a heritage from the past. Only by so receiving and regarding them will the student be able to familiarize himself with all their phases; to understand their true function; to execute them in an orderly and artistic manner. It is, in brief, the duty of the earnest student to endeavor to comprehend more clearly the processes which have issued in the effective ornamentation of the present day. It is not too much to say, that, if the study of these same processes be sincerely pursued, little trouble will be experienced in tracing the evolution of graces from their antecedent forms

to their latest exposition in modern music. Confusion of nomenclature and of actual significance as between grace and grace may often be apparent, but if the subject be approached upon sufficiently broad lines, it cannot but result in illuminating many passages in the development of music which may previously have been felt to be vague and obscure.

ABELLARE. (It. v.) To embellish, to ornament by the use of graces.

ABELLIMENTI. (It. s. m. pl.) Ornaments, embellishments. General term.

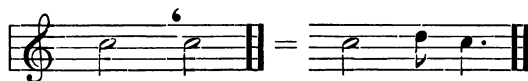
ABELLIRE. (It. v.) To adorn, to beautify by the use of graces.

ABELLITURA. (It. s. f.) An ornament, embellishment. General term.

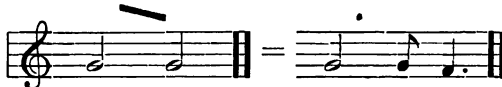
ABZUG. (Ger. s. m.) A species of the *Bebung* (q. v.), practically limited to two sounds of the same pitch, the second of which is taken off lightly, the repercussion as a rule being slight and delicate. Vide Chopin. Valse Op. 34 No. 1. 14th bar *et seq.*, counting backwards from end.

ACCENT. (Eng.) A. The stress of emphasis which gives clear definition to the sounds comprising a grace. B. The same as the *accent* of the French. (q. v.)

ACCENT. (Fr. s. m.) Originally applied to the decorative treatment of two melodic sounds after the manner of the modern *appoggiatura*, slide or *nachschlag*. Ultimately it takes the form of the *appoggiatura* pure and simple and is indicated by an inverted comma, thus —



or by a dash ascending or descending in the direction of the movement inferred, thus —

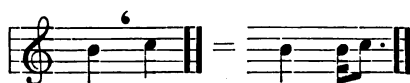


ACCENT DOUBLE. (Fr.) Vide DOUBLE ACCENT.

ACCENT FALLEND. (Ger.) The descending form of the ornament described under *accent*. (Fr.)

ACCENT PLAINTIF. (Fr.) The ascending form of the ornament described under *accent*. (Fr.) The name appears to have been used only in connection with music for the lute.

ACCENT STEIGEND. (Ger.) The ascending form of the ornament described under *accent* (Fr.), thus —



ACCENTO. (It. s. m.) The same as the French *accent*. (q. v.)

ACCENTO DOPPIO. (It.) The same as the *double accent* of the French. (q. v.)

ACCIACCATURA. (It. s. f.) A. A percussive ornament in use up to the time of J. S. Bach and, in a modified form, up to a still later date. It was indicated by a dash and is referred to in Sec. I par. 22. B. The modern ornament described in Sec. I par. 21 *et seq.*

ACSIACATURA. (It. s. f.) The rapid and successive occurrence of the sounds of a chord. Indicated by a vertical line or zigzag placed to the left of the chord. Must be strictly differentiated from the Arpeggio.

ADORNAMENTI. (It. s. m. pl.) A general term for ornaments:

AFFILAR IL TUONO. (It.) Vide *filare il tuono*.

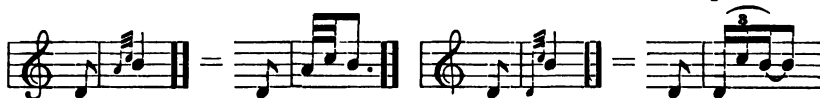
AFTER-BEAT. The English rendering of *Nachschlag*. Vide Sec. V par. 1.

AFTER-SOUND. The same as AFTER-BEAT.

AGRÉMENTS. AGRÉMENTS. (Fr. s. m. pl.) A general term by no means confined to the ornaments of music but, when used in connection with the latter, usually applied to the embellishments introduced into older music.

ANTICIPATION. (Eng.) (Fr. s. f.) (Ger. s. f.) A sound which occupies the same position as the *Nachschlag* (q. v.) but which differs from the latter in that the principal or accented sound is that which immediately succeeds the sound or sounds of anticipation. The Anticipation is not usually regarded as a musical embellishment *per se* but of its claim to be so regarded there can be no doubt. It is frequently used in a perfect cadence and this is perhaps its most effective and characteristic form. In passing, it may be observed that some eighteenth century writers indicated the Anticipation by a sign or by a small untimed note (petite note) and one at least (Geminiani. 1680-1762) included it in a formal list of standard ornaments.

ANSCHLAG. (Ger. s. m.) The old term for the so-called Double Appoggiatura. (q. v.) The three sounds which formed *Anschläge* (pl.) were susceptible of two interpretations. A. A rapid execution similar to the *Acciaccatura*. This occurred when the first two sounds were separated by the interval of a 3rd. B. A more leisurely and less forceful rendering. This occurred when the interval between the first two sounds was greater than a 3rd. The following examples are quoted from C. P. E. Bach's "Versuch über die wahre Art das Klavier zu spielen."



ANSCHLAGENDER VORSCHLAG. (Ger.) i. e. the "striking appoggiatura" or the appoggiatura executed in the time-position of the principal sound. A term used to differentiate the appoggiatura proper from the Nachschlag when the latter was known as the Passing Appoggiatura. (Durchgehender Vorschlag. q. v.)

APPOGGIATURA. (It. s. f.) The well-known ornament of the name described in Sec. I. The term is used technically in England, no satisfactory equivalent in the English tongue having been devised.

APPOGIATURE. Occasionally APPOGGIATURE. (Fr. s. f.) i. e. appoggiatura. Vide Sec. I par. 1.

APPOGGIATURE BRÈVE. (Fr.) i. e. the modern acciaccatura. Vide Sec. I par. 21.

APPOGIATURE DOUBLE, DOUBLÈ. (Fr.) The double appoggiatura. Vide Sec. I par. 35.

APPUY. (O. Fr. s. m.) An eighteenth century term for the appoggiatura as a preface to a trill. Vide Sec. VI par. 3.

ARPÈGE. (Fr. s. m.) i. e. arpeggio. (q. v.)

ARPÈGEMENT. (Fr. s. m.) A. The playing of a chord after the manner of an arpeggio. B. A succession of harmonies so treated.

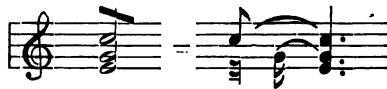
ARPÈGEMENT EN DESCENDANT. (Fr.) The old term for the breaking of the sounds of a chord *downwards*. Vide Arpeggio.

ARPÈGEMENT EN MONTANT. (Fr.) The old term for the breaking of the sounds of a chord *upwards*. Vide Arpeggio.

ARPÈGEMENT FIGURÉ. (Fr.) An 18th century term for the combination of the broken chord and acciaccatura. Indicated by an oblique stroke in the direction of the movement, thus —



ARPÈGEMENT SIMPLE. (Fr.) An 18th century term for the simple breaking of the sounds of a chord without accessory ornamentation of any kind, thus —





ARPEGGIANDO. (It. from *arpeggiare* = to play upon the harp.) The treatment of a chord or of a succession of chords after the manner of the arpeggio.

ARPEGGIARE. (It.) Vide arpeggiando.

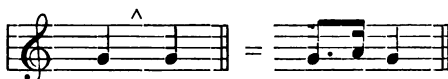
ARPEGGIATO. (It.) from *arpeggiare*. (q. v.) Virtually after the manner of playing upon the harp.

ARPEGGIO. (It. s. m. from *arpeggiare*. q. v.) The first appearance of the Arpeggio — as an indicated grace — seems to have occurred in the lute music of the 17th century. The sign for its introduction was an oblique stroke *∕*, the parent of the vertical waved line which, in modern notation, directs the breaking of the sounds of a chord. It must be particularly observed, that, in dealing with the subject of musical ornamentation, the word Arpeggio refers to the broken, sustained chord only and not to the brilliant figurative device so common in modern Piano-forte music. (Cf. *Acsiacatura*.) The Arpeggio or broken chord was included in the standard embellishments of music by J. S. Bach and by his son Carl Philipp Emanuel. (See the work referred to under *Anschlag*.) The waved line was employed at that time to indicate the ornament. A hook was affixed to the line; sometimes at the upper

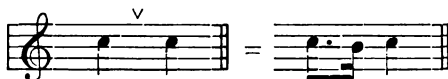
extremity , when it indicated the breaking of the chord *downwards* (arpègement en descendant); sometimes at the lower extremity ,

when it directed the breaking of the chord *upwards* (arpègement en montant). It is almost unnecessary to add, that the former has entirely fallen into disuse, the broken chord thus treated being invariably written out in full, both in the modern employment of the device as well as in modern editions of the works in which it was originally indicated in the manner just set forth.

ASPIRATION. (Fr. s. f. also Ger. s. f.) As a standard ornament, the Aspiration is obsolete. Originally, it corresponded to the modern *Nachschlag* (q. v.) and was indicated by a sign resembling a circumflex accent, thus —

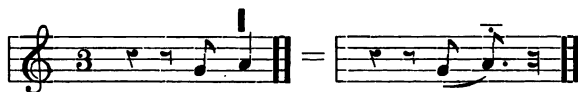


When this sign was inverted, the sound below was taken, thus—

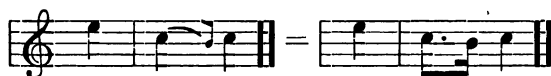


At a later date, the sounds are both expressed in the notation and a new sign is introduced, viz. *∕*. This sign appears to have indicated a good legato in the passage from one sound to the other, together with a shortening of the time-value of the second sound. In this guise, the

Aspiration appears to be derived from the same source as the Appoggiatura. The following example is from Couperin (1668-1733).



Still later, the Aspiration reverts to its original significance. But the sign  $\lambda$  or  $\vee$  is often replaced by a small untimed note (petite note), the hook of which turns in the direction of the previous note. The following example is from Marpurg (1718-1795).



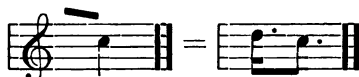
ASSEMBLAGE. (Fr. s. m.) An occasional term for the Turn. (q. v.)

AUSSCHMÜCKEN. (Ger. v.) To embellish, to ornament.

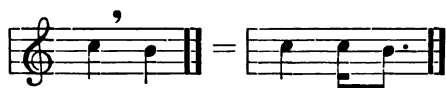
AUSSCHMÜCKUNG. (Ger. s. f.) An ornament or embellishment. General term.

AUXILIARY SOUNDS. Sounds which are essential to all graces but which do not form a part of the prevailing harmony. Of such are the upper and lower sounds of the turn, the upper sound of the trill, etc.

BACKFALL. A. A Lute embellishment. B. A Harpsichord grace. Indicated at different periods, (*a*) by a short, diagonal stroke (in the reverse direction to that which indicated the Fore-Fall. q. v.), thus —



(*b*) By a sign like the comma, thus —

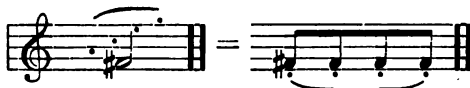


In either case, the Backfall may be observed as the genesis of the modern Appoggiatura.

BACK TURN. A rarely-used term for the Inverted Turn. (q. v.)

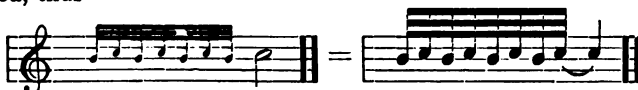
BALANCEMENT. (Fr. s. m.) The old Clavichord grace known in Germany as the *Bebung*. (q. v.) An exact reproduction of the repetition of the sound is practically impossible upon the modern Pianoforte, but the so-called *vibrato* of the voice may be advanced as a possible analogue. The Balancement was indicated by the combination of a slur and dots to the number of repetitions required, of which the modern

indication of the so-called portamento or mezzo-staccato Pianoforte touch is a survival. (Cf. Close Trill.) The following example is from Marpurg. (1718-1795.)



BATEMENS. O. Fr. for battements. (q. v.)

BATTEMENT. (Fr. s. m.) An ornament resembling an inverted trill and indicated by small untimed notes to the number of repercussions required, thus —



BATTEMENTS. (Fr. s. m.) A. A term which embraced many graces employed by the lutenists of the 17th century. B. The beats or repercussions of the trill.

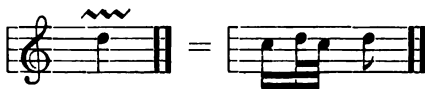
BATTIMENTO. (It. s. m.) The equivalent of the Fr. *battement*. (q. v.)

BATTERIE. (Fr. s. f.) The ornamentation of a chord by the application of various types of figuration. Some writers distinguish between *arpège* and *batterie* as follows. To the former, belongs the simple presentation in consecutive order of the fundamental sounds of a chord; to the latter, the decoration of the arpeggio itself by the introduction of foreign sounds.

BATTERY. (Eng.) A. A 17th century term for the broken chord, *par excellence* that composed of four sounds. B. At a later date, the name is applied to a broken chord with which an acciaccatura is intermingled. Cf. Ex. 27 Sec. I.

BEARING. An old English term for the Slide. (q. v.)

BEAT. A. Another term for the 16-17th century Half-Fall. (q. v.) B. As a lute grace, analogous to the modern Lower Mordent and indicated by the sign **/**. C. A short inverted trill of two beats (late 17th century), indicated by a waved line, thus —



Early in the 18th century, this form of the Beat is indicated by the sign **=** and the number of repercussions becomes more entirely dependent upon the performer. Later in the same century, the signs **~** and **∞** are employed and the Beat practically becomes the Double Mordent. (q. v.) D. The repercussions of the trill or of kindred ornaments. Vide Sec. III par. 36.



**BEHEN.** i. e. Bebung [q. v.] also (v.) to quiver, to shake.

**BEBUG.** (Ger. s. f.) = a trembling, quivering, etc. A word which does not appear to have been in use anterior to the time of J. S. Bach, but which had direct precursors in the names given to the various older ornaments which involved the repetition of a sound. (*tremolo, vibrato*.) For a description of the Bebung, *vide* Sec. V par. 15.

**BEISSER.** (Ger. s. m. = a biter) i. e. the Mordent proper. (The Lower Mordent.)

**BOCKSTRILLER.** (Ger. s. m. = goat's shake.) A comical trill "like the quavering of a goat."

**BOMBO.** (It. s. m.) An old term for the repetition of a sound. (*tremolo, vibrato*.)





**BRECHUNG.** (Ger. s. f.) A term formerly applied to the *arpègement en montant*. (q. v.)


**BRISÉ.** (Fr. s. m.) A term formerly used in France for the Gruppetto or Turn. (q. v.)

**BRODERIES.** (Fr. s. f. pl.) A. The simple embellishments of music whereby florid figuration becomes possible. B. A general term for ornaments as such.

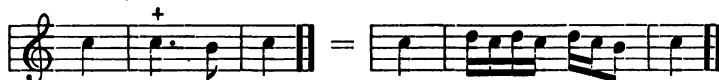
**BROKEN CHORD.** *Vide* Arpeggio.

**BUONA NOTA.** (It. s. f.) The accented sound of a grace.

**CADENCE.** (Eng.) also (Fr. s. f.) A. Formerly, a trill, run or division introduced as an ending to a musical phrase or melody. B. The distinct precursor of the trill of J. S. Bach. It was employed in three ways. The sign  or  indicated commencement upon the auxiliary sound;  and  the prefixes respectively described in Sec. III pars. 8 and 10. C. At the time of J. S. Bach, the term seems to have passed to the Doppelschlag or turn. *Vide* 'Clavier-Büchlein vor W. F. Bach, angefangen in Cöthen den 22 Januar A°, 1720.'

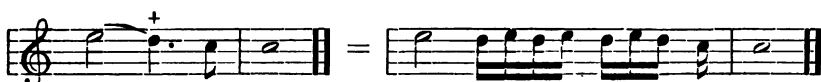
**CADENCE APPUYÉE.** (Fr.) The combination of the appoggiatura and trill. Indicated (18th cent.) thus . Cf. Sec. VI par. 4.

**CADENCE BRISÉE.** (Fr.) A cadential trill of an abrupt nature, starting with the auxiliary sound and not preceded by any sound which prepares the ear for the ornament. It was indicated (18th cent.) by a Greek cross, thus —



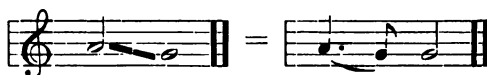
**CADENCE LIÉE.** (Fr.) A. A trill preceded by an appoggiatura, the latter forming the first sound of the trill. (*Vide* Liaison.) B. An alternative name for the CADENCE PLEINE.

**CADENCE PLEINE.** (Fr.) Differed from the *cadence brisée* in the manner of its preparation. The *cadence pleine* was preceded by an appoggiatura of the same pitch as the auxiliary sound of the trill and which was virtually the first sound of the latter. The *cadence pleine* appears to be differentiated from the *cadence appuyée* (q. v.)—in which also an appoggiatura was concerned—by the fact, that the former was almost entirely of a cadential nature. Moreover, the appoggiatura of the *cadence pleine* appears in the music of the latter part of the 18th century in exact notation. Conversely, in the following example from Rousseau (1712–1778), the *cadence pleine* is an indicated grace.



**CADENCE SOUTENUE.** (Fr.) An earlier term for the *cadence pleine* in which, moreover, the written appoggiatura was indicated by a sign placed above the cross which represented the trill thus ♯

**CADENT.** (Eng.) Originally (16th–17th cent.) a synonym of Backfall (q. v.) or appoggiatura from above. At a latter date, the (smooth) Cadent (Vide Shaked Graces) becomes a Nachschlag after the manner of an anticipatory sound. The following example is from Christopher Simpson or Simpson. (1670 *ante*.)



**CADENZ.** (Ger. s. f.) i. e. Cadence (q. v.)

**CADENZA.** (It. s. f.) A. Cadence (q. v.) B. The embellishment of the final portion of a movement is sometimes effected by the introduction of a *cadenza*, i. e. a more or less extended passage of a florid nature.

**CADENZA FIORITA.** (It.) A flowery, highly ornate cadence.

**CAMBIATA.** (It. s. f.) from *cambiare* = to change. A term sometimes applied to the appoggiatura.

**CANTO.** (s. m.) **FIORITO.** (It.) A melody embellished by ornamental figuration.

**CASCATA.** (It. s. f. *lit.* cascade.) A run or series of short and conjunctly moving sounds leading from one main melodic sound to another. The application of the term to passages of the kind is at least as old as the 16th century, but it does not appear ever to have come into use as a precise technical term.

**CATENA DI TRILLI.** (It.) i. e. Chain of trills (q. v.)

**CERCAR LA NOTA.** (It. *lit.* seek for the note.) Virtually a direction for the observance of the Portamento in singing, thus —



**CHAIN OF TRILLS.** Vide Sec. III par. 56.

**CHAÎNE DE TRILLES.** (Fr.) i. e. Chain of trills (q. v.)

**CHEVROTEMENT.** (Fr. s. m.) i. e. Bockstriller (q. v.)

**CHEUTE.** (O. Fr. s. f.) An old term for the appoggiatura. Indicated, in music of the 17th century, by an inverted comma and called *cheute en montant* or *en descendant* according as the grace-sound was below or above the principal sound. A hundred years later, the term *cheute en montant* becomes obsolete, being replaced by *port de voix* (q. v.) The *cheute en descendant* therefore becomes the *cheute*, pure and simple.

**CHEVROTTER.** (Fr. v.) A. Indicating the use of the Vibrato. (Vide Vibrato. *b.*) B. To produce the Bockstriller (q. v.)

**CHROMATIC ORNAMENTS.** A. Those which, though formed upon a diatonic sound, contain a sound or sounds not in the diatonic series of the prevailing key. B. Those formed upon chromatic sounds of the prevailing key.

**CHUTTE.** (O. Fr.) or Chute. (Fr. s. f. *lit.* a fall.) An early 18th century term for the Nachschlag proceeding downwards to the following sound.

**CIRCOLO.** (It. s. m. *lit.* a circle.) A figure analogous to the Turn, the principal sound being the centre of the figure. The continuous repetition of the figure yields the effect of a revolution around the principal sound and, hence, gives the impression of a circle in tone. Mendelssohn introduces the *circolo* at the commencement of the Lied ohne Worte. Op. 67 No. 4 (No. 34).

**CIRCOLO MEZZO.** (It. s. m. *lit.* half-circle.) Differs from the *circolo* in that the principal sound is at the extremity of the figure and the effect of a half-circle in tone is therefore produced. The following example is from Leopold Mozart.



**CIRCULO.** (It.) A manner of spelling Circolo (q. v.) formerly current in Germany. Vide "Versuch einer gründlichen Violinschule." Leopold Mozart.

**CLOSE Shake.** A 17th century term for the Vibrato (Bebung). The ornament was indicated by a dot or by dots placed over the notes affected.

**CLOSE GRACES.** A term originally and exclusively applied to the execution of certain ornaments upon stringed instruments. The *Bebung* or Close Trill appears to form the best illustration of the type of grace involved. (Cf. Open Graces.)

**COLA.** A term borrowed from Med. Lat. and used in the early part of the 18th century for the Slide. It was indicated in the manner set forth in Sec. IV par. 24.

**COLORATURE.** (It. s. f. pl.) Divisions, runs or other florid passages, particularly in vocal music.

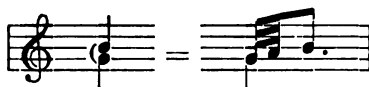
**COLORIEREN.** (Ger. v.) To color by means of embellishments.

**COMBINED GRACES.** The simultaneous or immediately consecutive occurrence of two graces. Vide Sec. VI.

**CONTINUED BEAT.** An English rendering of the French *battement*. (q. v.)

**CONTINUED TRILL.** i. e. A long trill in contradistinction to one upon a short sound. Used by Clementi as a technical term.

**COULÉ.** (Fr. s. m. from *couler* = to flow, to glide.) A. An old grace strictly analogous to the later Slide and indicated as in Sec. IV par. 24; also as follows —



B. Couperin (1668–1733), in his “*Pièces de Clavecin*,” applies the term to the legato connection of two sounds indicated by a slur, the first sound being “dwelt upon,” the second being lighter and shorter, i. e. after the manner of the modern two-note slur. A like significance is given to the term by Rameau (1683–1764), but he frequently omits the first or upper sound of the ornament, indicating it by an inverted comma. In this aspect, therefore, the *coulé* approximates to the *appoggiatura*. Rousseau (1712–1778), on the contrary, indicates the ornament by a small untimed note and gives it the time-position and effect of the *Nachschlag*. C. The Slide, pure and simple, of J. S. Bach and of later writers. Vide Sec. IV par. 22.

**COULEMENTS.** (Fr.) An early 18th century term referring to a succession of main melodic sounds decorated by grace-sounds similar to the modern *appoggiatura* or *Nachschlag*.

**COULEZ.** (Fr.) An occasional 18th century method of spelling *coulé*. (q. v.)

**CROIX.** (Fr. s. f.) i. e. cross, the old sign for the *trille*, etc.

**DÉTACHÉ.** (Fr. s. m.) A 17th century term indicating the separation of the sound immediately antecedent to a trill. The separation was itself regarded and indicated as an ornament.

**DIATONIC ORNAMENTS.** Those formed wholly of sounds belonging to the diatonic scale of the prevailing key.

**DIMINUTION.** An early term for the introduction of florid ornamentation and the consequent breaking up of the melodic outline. Vide Division.

**DIVISION.** An early term describing the beginnings of florid melodic expression. The example given in the preliminary Section of this book exemplifies the decoration of the main sounds of a melody by the application of various kinds of ornamentation. The art involved was termed *Division* and the respective melodic movements evolved between each main melodic sound and the next were called *Divisions*. Although the word *Division* was employed for at least two hundred years, it does not appear to have been applied to any particular kind of embellishment, but remained a general term or the precursor of the present-day terms — auxiliary sounds, graces, etc.

**DIVISIONS.** Vide Division.

**DOPPELSCHLAG.** (Ger. s. m.) i. e. The Turn. Vide Sec. II pars. 1 and 3.

**DOPPEL CADENZ.** (Ger.) Vide Double Cadence.

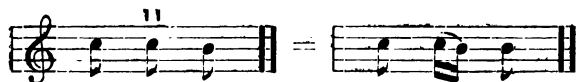
**DOPPEL-MORDENT.** (Ger.) i. e. The Double Mordent. Vide Sec. IV par. 21.

**DOPPELTRILLER.** (Ger. s. m.) The double trill. Vide Sec. III par. 55.

**DOPPELVORSCHLAG.** (Ger. s. m.) i. e. The Double Appoggiatura. Vide Sec. I par. 35.

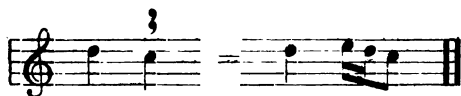
**DOUBLE.** (Fr. s. m. sometimes *DOUBLE*, from the v. *doubler*.) The Turn. (q. v.)

**DOUBLE ACCENT.** (Fr.) An early 18th century term describing the anticipation of the second sound of the accent. (Fr. q. v.) It was thus indicated —



**DOUBLE APPOGGIATURA.** Vide Sec. I par. 35.

**DOUBLE BACKFALL.** Distinguished from the Backfall (q. v.) by the fact, that, it consisted of three sounds of a 3rd in compass. It was indicated (17th cent.), thus —



**DOUBLE BEAT.** i. e. a long Beat. Vide Beat (C).





Relish as a lute grace. The indication in brackets below the staff was also current during the same period.



DOUBLE TRILL. Vide Sec. III par. 55.

DURCHGEHENDER VORSCHLAG. (Ger.) i. e. the "Passing" Appoggiatura referred to in Sec. V par. 3. So-called to distinguish it from the Anschlagender Vorschlag or "striking" Appoggiatura. (q. v.)

EINFALL. (Ger. s. m.) A term at one time applied to the Double Accent. (q. v.)

ELEVATION. (Eng.) A 17th century grace. As a "smooth grace" (Vide Shaked Graces), it appears to have been the same as the modern Slide. As a "shaked grace" (Vide Shaked Graces), it is the precursor of the  of J. S. Bach. As a smooth grace, it was indicated by a Greek cross; as a shaked grace, by the same with dots in the four divisions, e. g. . The following examples are from Christopher Simpson. (17th cent.)



EMBELLIR. (Fr. v.) To embellish, to apply musical graces.

EMBELLISHMENT. A musical grace.

EMBELLISSEMENT. (Fr. s. m.) A musical grace.

EMPÂTER LES SONS. (Fr.) To execute the sounds of a passage with particular smoothness and tender expression.

FALSE TRILL. Vide Sec. III par. 60.

FEINTE. (Fr. s. f.) An alternative term to Accent (Fr. q. v.), current in the 17th century.

FIGURATION. (Fr.) Relating to the rhythmic effect of melodic ornamentation upon music generally.

FILAR IL TUONO. (It.) To sustain a sound with special reference to expressiveness of tone. Sometimes used as a synonym of *mesa di voce*. (q. v.)

FILAR LA VOCE. (It.) The same as the above but in special relation to the voice.

FILER LA VOIX.—LES SONS. The French rendering of the Italian *filare la voce* and *filare il tuono*.

FIORETTE. (It. s. m. pl. *lit.* little flowers.) General term for musical ornaments.

FIORITO. (It. s. m. from *florire* = to blossom.) e. g. *canto fiorito* = a florid song or melody.

FIORITURA. (It. s. f.) A musical grace. General term.

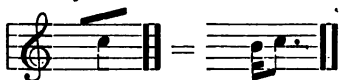
FIORITURE. (s. f.) The French rendering of *floritura*. (q. v.)

FLATTER LA CORDE. (Fr. *lit.* to caress, to touch sympathetically, the string.) A signal for great expression. A direction usually limited to performers upon stringed instruments.

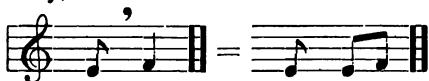
FLATTÉ. (Fr. s. m.) An old term for the Slide and indicated in the manner set forth in Sec. IV par. 24. In at least one master of the 18th century, however, the *flatté* appears in the form of the Double Appoggiatura indicated by an elongated dot above the note affected.

FLOURISH. A. A very florid ornament. B. A fanfare. C. The preparatory prelude of a performer.

FOREFALL. A 17th century term for the appoggiatura from below, otherwise known as the Beat (Cf. Beat. A.) or Half-Fall. (q. v.) Represented in the 17th century as follows —



In the 18th century, the direction was as follows —



FOUET. COUP DE . . . . (Fr.) The sudden application of brilliance at the termination of a passage or movement. The second movement of Beethoven's Pianoforte Concerto in C minor concludes with a *coup de fouet*.

FREDON. (O. Fr. s. m.) The application of the Tremolo (q. v.) to the voice.

FREGIATURA. (It. s. f.) A musical grace. General term.

FUSÉE. (Fr. s. f.) A series of rapid and conjunct sounds in the form of a run. (Roulade q. v.)

GEBROCHENER ACCORD. (Ger.) i. e. A broken chord. Vide Arpeggio.

GEPRALLTER DOPPELSCHLAG. (Ger.) Vide Prallender Doppelschlag.

GESCHNELLTER DOPPELSCHLAG. (Ger.) The turn of five sounds executed with great rapidity.

GETRILLERTER DOPPELSCHLAG. (Ger.) The Turn of five sounds generally preceded by an appoggiatura and indicated by the symbols



of the Doppelschlag and Mordent, one above the other. (Cf. Sec. VI par. II.)

GEWÖHNLICHER MORDENT. (Ger.) The ordinary or short Mordent. Vide Kurzer Mordent.

GIRO. (It. s. m.) An alternative term for the Gruppetto or Turn.

GLISSANDO. (It.) Referring to the execution of a passage upon the Pianoforte by sliding the tips of the fingers along the keys.

GLISSATO. (It.) Vide Glissando.

GLISSÉ. (Fr.) Vide Glissando.

GLISSICANDO. (It.) Vide Glissando.

GLISSICATO. (It.) Vide Glissando.

GLOSE. (Fr. s. f.) An occasional expression denoting the use of ornaments of bad taste and inappropriate significance.

GORGHEGGI. (It. s. m. pl. from *gorgheggiare*. q. v.) A word sometimes applied, as a general term, to musical graces.

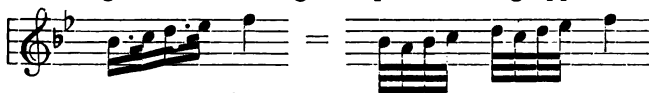
GORGHEGGIAMENTO. (It. from *gorgheggiare*.) The act of applying the ornaments understood as *gorgheggi* to actual music.

GORGHEGGIARE. (It. v. to quaver, to tremble.) To apply florid ornamentation to a melody.

GRACE. Any musical ornament. A general term.

GRACE-NOTES. The untimed notes (*petites notes*) which appear in the text of a musical composition and indicate the introduction of ornaments.

GROPPPO. (It. s. m. *lit.* a knot or bunch.) A. The Italian equivalent of the word Division (q. v.) B. Early in the 18th century, the term seems to have passed to the figure known as the Circolo Mezzo (q. v.). Leopold Mozart gives the following example of the "groppo ascendente."



GROPPPOLO. The name given by a 16th century Italian writer (Emilio del Cavalieri) to a trill with concluding turn.

GROUP. (Eng.) i. e. A Division. (q. v.)

GROUPE. (Fr. s. m.) The series of sounds which collectively form a grace; more particularly those represented by untimed notes such as the Turns in Exs. 44 *et seq.* Sec. II.

GRUPPETTO occasionally but incorrectly — GRUPETTO. (It. s. m. *lit.* a little bunch or knot.) The Turn. Vide Sec. II.

GRUPPETTO ALL' INGIÙ. (It.) The ordinary, i. e. the downward Turn, thus —



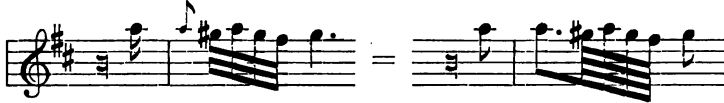
GRUPPETTO ALL' INSU. (It.) The inverted, i. e. the upward Turn, thus —



GRUPPO. (It. s. m. = a group.) A. A Division. (q. v.) B. The formal termination of a trill. (terminazione, Nachschlag.) C. Occasionally used for the Turn. D. Each alternation of the figure in a passage such as the Circolo. (q. v.)

HALB-CIRCKEL. (O. Ger.) The Circolo Mezzo. (q. v.) A figure regarded as a standard grace anterior to the time of J. S. Bach.

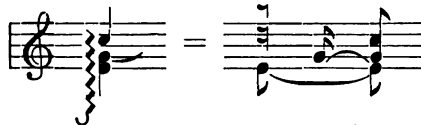
HALB-TRILLER. (Ger.) The Circolo Mezzo preceded by an appoggiatura. The following example is from Leopold Mozart. Such a figure would, in the present day, be described as a combination of the Vorschlag and Doppelschlag, i. e. of the appoggiatura and turn.



HALF-FALL. An alternative 17th century term for the Fore-Fall (q. v.) or the Beat. (Vide Beat. A.)

HARPÈGE. (Fr.) A less usual form of the word *arpège* (q. v.) which derives its initial letter from the particular relation of the device to the instrument Harpe.

HARPÈGEMENT. (Fr.) i. e. *arpègement*. (Cf. Harpège.) An example of the Harpègement as a standard grace of the 17th century is here subjoined,



HARPEGIATURA. (From the It.) An early 18th century writer's term for the *arpègement simple*. (q. v.)

HAUPTNOTE. (Ger. s. f.) The principal sound of a grace.

HILFSNOTEN. (Ger. s. f. pl.) The "helping", i. e. the auxiliary sounds of a grace.

INFERIOR APPOGGIATURA. An appoggiatura one degree below the principal sound. Early 18th century. (Geminiani.)

INFERIOR CADENCE. The lower cadence (trill) when two are executed simultaneously. (18th cent.) Cf. Superior cadence.

INVERTED MORDENT. Vide Sec. IV par. 2. Must not be confused with the *pincé renversé*. Vide Sec. IV par. 4.

KETTENTRILLER. (Ger. s. m.) Vide Sec. III par. 56.

KRÄUSEL. (Ger. s. m. variation of Kreisel = a top.) A colloquial term applied to the German Mordent.

KURZER MORDENT. (Ger.) i. e. the short or ordinary Mordent. Cf. *Gewöhnlicher Mordent*.

KURZER VORSCHLAG. (Ger.) Vide Sec. I par. 21.

LANGER MORDENT. (Ger.) The Long or Double Mordent. Vide Sec IV par. 21.

LANGER VORSCHLAG. (Ger.) i. e. the modern *appoggiatura* in contradistinction to the *kurzer Vorschlag* of J. S. Bach.

LAÜFER. (Ger. s. m.) A run. (Roulade, Tirata, q. v.)

LIAISON. (Fr. s. f.) A. The slur which connected the *appoggiatura* to the ornament with which it was combined; an important indication in music of the 18th century, e. g.



B. The execution of a run (roulade) with one stroke of the bow, in one breath, etc.

LONG MORDENT. Vide Sec. IV par. 21.

LOWER MORDENT. i. e. the Mordent proper. Vide Sec. IV par. 2.

MANIE. (Fr. s. f.) Practically the same as the German *Manier*, but often used to describe a vulgar or over ornate grace.

MANIER. (Ger. s. f. pl. . . . EN.) A musical grace (graces.) General term and the equivalent of *agréments*. (q. v.)

MANIERA. (It. s. f.) Equivalent to the German *Manier*.

MARTELEMENT. (Fr. s. m. O. Fr. = MARTELEMENT.) A. An 18th century term for the Mordent. Indicated by the sign *v*. B. A *Bebung*-like effect produced upon the Harp. (Vide *Bebung*.)

MARTELEMENT DOUBLE. (Fr.) The Double Mordent. Indicated (18th cent.) by the sign *vv* or *vvv*.

MARTELEMENT SIMPLE. (Fr.) The *pincé* or Mordent proper.

MARTELEMENT TRIPLE. (Fr.) Virtually the inverted trill described under *Battement*. Indicated as the *martellement triple* (18th cent.) by the sign *vvv v* or *vvv*.

MELISMA. (From the Greek.) A. A musical grace. Hence the Germans call an ornate song *ein melismatischer Gesang*. B. The execution of a series of sounds to one syllable and in one breath.

MÉLISME. (Fr. s. m. from the Greek.) i. e. *Melisma*. (q. v.)

MÉLISMATA. (Fr. s. m.) In its present acceptation, the equivalent perhaps of the Italian *Gorgheggio*. (q. v.)

MESSA DI VOCE. (It.) A term current in Italy describing the application of a *crescendo* and *decrescendo* to a long sustained sound.

METTER LA VOCE. (It.) The direction to observe the *messa di voce*.

MEZZO TRILLO. (It. s. m. *lit.* a half trill.)

A. An obsolete ornament.

It is thus rendered by P. F. Tosi. (1650-1735.)



B. The Passing Trill. Vide Sec. III par. 48.

MINUTI. (It. s. m. pl. *lit.* minutes [of time]). Groups or runs (virtually Divisions, q. v.) intended to decorate the main sounds of a melody and employed *alla mente* by the executants of the 16th and 17th centuries.

MISE DE VOIX. (Fr.) i. e. *messa di voce*. (q. v.)

MONACHINA. (It. s. f.) The name given to the Mordent by the writer referred to in Gropolo. (q. v.) The term refers to the bird somewhat vaguely known as the gnat-snapper. It is curious that the strident character of the ornament in question should thus early have received recognition. Cf. derivation of Mordent. Sec IV par. 1.

MORDANT. (Fr. s. m.) i. e. Mordent.

MORDANTE. (Fr. s. m.) A variant of mordant.

MORDENT. DOPPELTER — (Ger.) Vide Sec. IV par. 21.

MORDENT. DOUBLE — Vide Sec. IV par. 21.

MORDENT. INVERTED — Vide Sec. IV. par. 2.

MORDENT. LANGER — (Ger.) Vide Sec. IV par. 21.

MORDENT. LONG — Vide Sec. IV par. 21.

MORDENT. LOWER — Vide Sec. IV par. 2.

MORDENT. UPPER — Vide Sec. IV par. 2.

MORDENTE. (It. s. m.) Vide Sec. IV par. 5.

NACHSCHLAG. (Ger. s. m. but accepted generally as a technical term.) The modern grace of the name. (Vide Sec. V.) The first recorded recognition of the Nachschlag as a standard ornament occurs in the 17th century. (Vide Springer.) In the 18th century, the signs  $\Lambda$  and  $\vee$  represented respectively the sound above and below the principal sound. It is important to observe that the employment of the name Nachschlag is of more recent date. Antecedent to its adoption, the ornament was known as the "passing appoggiatura." (Durchgehender Vorschlag.) Vide Sec. V par. 3.

NACHCHLAG. DOUBLE — As the name implies, two sounds in place of the one ordinarily occupying the position of the Nachschlag. Vide Sec. V par. 11.

NACHSCHLEIFE. (Ger. s. f.) That form of the termination of a trill described in Sec. III par. 12.

NEBENNOTEN. (Ger. s. f. pl.) The auxiliary, i. e. the accessory or secondary sounds of a grace. Of such are the upper and lower sounds of the Turn.

NIEDERSCHLAG. (Ger. s. m.) That part of a bar upon which the strongest sound of a grace falls. (thesis.)

NOTA ANTICIPAZIONE. (It.) Vide Anticipation.

NOTA BUONA. (It. *lit.* good note.) i. e. the accented sound (of a grace).

NOTA CATTIVA. (It. *lit.* wicked note.) In a figurative sense, the weak or unaccented sound (of a grace).

NOTE D'AGRÉMENT. (Fr.) A grace note.

NOTE D'ANTICIPATION. (Fr.) Vide Anticipation.

NOTINA. (It. s. f.) The same as the *pétite note* of the French. (q. v.)

NUANCES. (Fr. s. f. pl.) An expressive word primarily referring to the various shades of color but, in reference to music, describing those indefinite and delicate shades of tone-color and æsthetic significance at the command of the cultured executant. No better definition of the figurative use of the word can be conceived than that afforded by Pierre Larousse. (Dictionnaire.) "Différence délicate et presque insensible entre choses du même genre."

OPEN GRACES. A 17th century term introduced to differentiate that type of grace in which the participating sounds were separated by definite intervals of pitch from the Close Graces (q. v.) which were akin to the Vibrato or Tremolo.

ORGANISIREN. (Ger. v.) An old expression, relating to the process of introducing the early Divisions (q. v.) into music for the Organ.

ORNAMENT. A grace. General term.

ORNAMENTI. (It. s. m. pl.) Musical graces. General term.

ORNEMENTS. (Fr. s. m. pl.) Musical graces. General term.

ORNER. (Fr. v.) To ornament, i. e. to introduce musical graces.

PASSING SHAKE. Vide Sec. III. par. 48.



PAUSE. Strictly speaking, not a musical grace. Nevertheless, the application of the *mesa di voce* (q. v.) to a sound prolonged by the Pause is a favorite and effective means of embellishment. It must be noted that the Pause was included in Thomas Mace's category of lute graces. (17th cent.) This probably arose from the fact, that it was the antithesis of the Tutt (q. v.) or the grace which abbreviated the time-value of a sound.

PETIT GROUPE. (Fr. s. m.) A rough and ready rendering of the It. *gruppetto*. (q. v.)

PETITE NOTE. (Fr. s. f.) The small untimed note which represents the *appoggiatura* or *acciaccatura*.

**PETITES NOTES.** (Fr. s. f. pl.) The small untimed notes which represent the Turn, etc. Cf. Sec. II par. 36. Sec. III. Ex. 55.

**PICCOLA NOTA.** (It. s. f.) The equivalent of the Fr. *petite note*. (q. v.)

**PINCÉ.** (Fr. s. m.) A word virtually conveying the same meaning as the Ger. Mordent. The pitch-arrangement of the sounds which form the ornament appears to have undergone no material change during the centuries which have elapsed since the earliest employment of the *pincé*. But the æsthetic effect accruing to the grace has varied considerably from time to time. Even in the days of J. S. Bach, it was frequently executed in a leisurely manner. (Vide Sec. IV par. 13.) This particular master, however, took the precaution of indicating the ornament under such conditions in exact notation. The method of indicating the *pincé* has also varied from time to time. Thus, in the latter part of the 17th century, we find the symbols  and . The latter sign is also common to the Battement (q. v.) which Rameau erroneously calls the *pincé*.

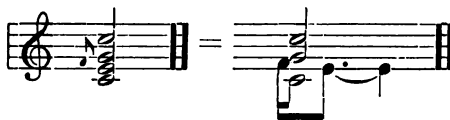
**PINCÉ BEMOLISÉ.** (Fr.) An old term expressing the lowering of the auxiliary sound of the *pincé* to a tone below the principal sound. Used particularly when the semitone below was diatonic in the key.

**PINCÉ CONTINU.** (Fr.) An old term which described a prolonged Battement (q. v.) or inverted trill. To be strictly differentiated from the *Tremblement continu* (q. v.) in which the auxiliary sound was above the principal sound, i. e. the trill proper.

**PINCÉ DIÉSÉ.** (Fr.) An old term expressing the raising of the auxiliary sound of the *pincé* to a semitone below the principal sound. Used particularly when the tone below was diatonic in the prevailing key.

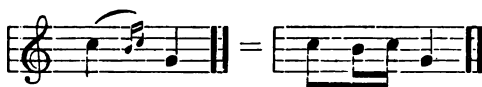
**PINCÉ DOUPLE.** (Fr.) The double or long Mordent. (q. v.)

**PINCÉ ÉTOUFFÉ.** (Fr.) A. Virtually a short appoggiatura or acciaccatura when used in conjunction with a chord. The term—the “stifled” mordent—refers to the abbreviation of the grace by the non-occurrence of the first sound accruing to the Mordent proper, thus—



B. Originally used for the older Acciaccatura. (q. v.)

**PINCÉ LENT.** (Fr.) An old term meaning a slow Mordent; a dwelling upon the first sound of the grace and the comparatively slow execution of the remaining two. In our time, the resultant ornament would more accurately be described as a Double Nachschlag. The following example is from Marpurg. (1718–1795.)



PINCÉ LIÉ. (Fr.) Vide Liaison.

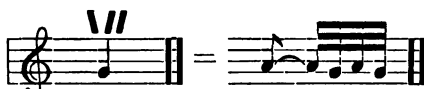
PINCÉ RENVERSÉ. (Fr.) i. e. the Pralltriller or the English Upper Mordent. Vide Sec. IV par. 4.

PINCÉ SIMPLE. (Fr.) i. e. the Mordent proper or the English Lower Mordent. Vide Sec. IV par 4.

PINCÉMENT. (Fr. s. m.) A 17th century synonym of Pincé. (q. v.)

PLAIN BEAT. i. e. the appoggiatura approaching the principal sound from below. (17th cent.) Cf. Shaked Beat.

PLAIN NOTE AND SHAKE. (17th cent.) The combination of the appoggiatura and upper mordent. The following example is from Purcell. (1658-1695).

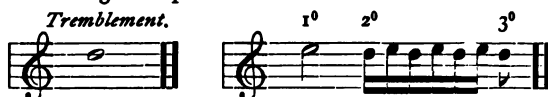


PLAIN SHAKE. (18th cent.) A shake without a formal termination and indicated by *tr* in contradistinction to the sign *~* which represented the Turned Shake. (q. v.)

PLICA. (Med. Lat. from *plico* = I fold, I coil up.) The sign used in neume notation for the sound-figure which is supposed to have resembled the modern Turn.

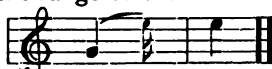
PLIQUE. (Fr. s. f.) i. e. the Plica. (q. v.)

POINT D'ARREST. (O. Fr.) The final sound of a shake. Couperin's (1668-1733) own words will most clearly explain the point involved. "Les tremblements d'un valeur un peu considérable, renferment trois objects, qui dans l'exécution ne paroissent qu'une même chose. 1° L'auppy qui se doit former sur la note au dessus de l'essentielle. 2° Les batements. 3° Le point d'arrest.



PORT DE VOIX. (Fr. s. m.) Until the early part of the 18th century, this ornament was practically synonymous with the early appoggiatura or *cheute*. (q. v.) The first indication of its future significance appears when it supplants the *cheute en montant*. (Vide *cheute*.) Passing through many phases and indicated during the 17th and 18th centuries by one or other of the following signs *v*, *+*, *×*, *∩*, *∪*, it ultimately assumed its modern phase. The *port de voix* may be described as the passage of the voice from one sound to another at a disjunct interval without conveying the effect of a leap, i. e. without distinctly articulating

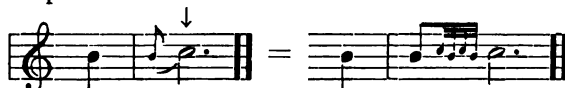
any intervening sound but appearing to pass through all the gradations of pitch within the range of the interval. It is thus indicated —



The term *port de voix* is seldom employed in connection with instrumental music. The device, however, is sometimes employed by the violinist and a delightful example of its application to Pianoforte music may be observed in the Allegretto of Beethoven's Sonata Op. 14 No. 1 (No. 9), bar immediately before the Maggiore. The bar obviously contains a pedal effect, but a happy realization of the nature of the *port de voix* is essential to its effective performance.

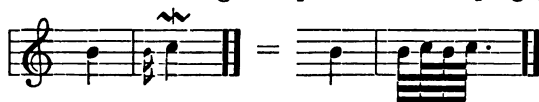
**PORT DE VOIX COULÉ.** (Fr.) An early 18th century term, an exact synonym of the *cheute en montant* (q. v.), i. e. an appoggiatura from below.

**PORT DE VOIX DOUBLE.** (Fr.) The combination of the appoggiatura and double mordent. (Early 18th century.) The following example is from Couperin.



**PORT DE VOIX JETÉ.** (Fr.) A term of the latter part of the 18th century describing the prolongation of the appoggiatura in the *port de voix simple* (q. v.) and the consequent quickening of the sounds of the mordent immediately succeeding.

**PORT DE VOIX PINCÉ.** (F.) The combination of a short appoggiatura and mordent. The following example is from Marpurg (1718-1795).



**PORT DE VOIX SIMPLE.** (Fr.) A term which varied from the ornament otherwise known as the *port de voix pincé*, (q. v.) (Early 18th cent. Fr. writers) to the simple decoration of a sound by an appoggiatura or nachschlag. (Late 18th cent. Ger. writers.) In the former case, the term *port de voix simple* served to distinguish the combination of the appoggiatura and simple mordent from that of the appoggiatura and double mordent or the *port de voix double*. (q. v.)

**PORTAMENT.** (Ger. s. n.) i. e. the *port de voix* of the French; the *portamento* of the Italians.

**PORTAMENTO.** (It. s. m. from *portare* = to carry.) Vide *port de voix*.

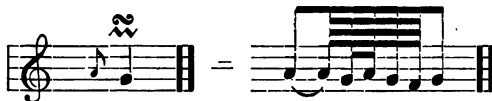
**PORTANDO LA VOCE.** (It.) Referring to the execution of the Portamento. (q. v.)



PORTARE LA VOCE. (It.) To observe the *portamento*. (q. v.)

PORTER LA VOIX. (Fr.) The same as *portare la voce*. (q. v.)

**PRALLENDER DOPPELSCHLAG.** (Ger.) The combination of the appoggiatura, Pralltriller and turn. Both term and ornament are obsolete. The following example is from J. C. F. Bach. (1732-1795.) Cf. Sec. VI par. 11.



**PRALLTRILLER.** (Ger. s. m.) Vide Sec. IV par. 3.

PREPARED SHAKE. i. e. the trill prefaced by preliminary sounds. Vide  
Sec. III par. 8.

**QUADRUPLE SHAKE.** Four concurrent shakes.

QUETSCHUNG. (Ger. s. f.) i. e. a crushing. A term sometimes employed for the Acciaccatura.

**QUILISMA.** (Med. Lat.) A grace indicated in neume notation and supposed to have resembled the modern shake.

**RAÜSCHER.** (Ger. s. m.) A passage ornamented by the repetition of the various sounds, e. g.



**REDOUBLE.** (Fr. s. m.) An old term for the Turn. Cf. Brisé.

**REFLORIMENTI.** (It. s. m. pl.) Arbitrary embellishments introduced in the act of performance.

**RETOUCHE.** (Fr. s. f.) The addition of graces to a melody.

**RI-BATTUTA OR RI-BATUTA.** (It. s. f.) Originally a species of Division (q. v.) and consisting of the intermittent repetition of the main sound and auxiliary one degree above, e. g.



Afterwards applied to a development of the same ornament in which the repetition becomes more frequent during the progress of the time-value of the principal sound. The following example is from Leopold Mozart's "Gründliche Violine Schule."



**RISE.** A synonym of Plain-Beat. (q. v.)

ROLLE. (Ger. s. f.) A. An old synonym of Doppelschlag. (q. v.) B. A sound-figure after the manner of the following.



ROULADE. (Fr. s. f.) An embellishment in the form of a run.

ROULEMENT. (Fr. s. m.) An ornament resembling the shake executed on the drum, i. e. the drum-roll.

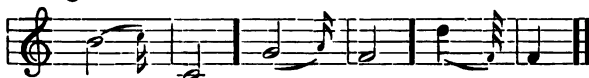
RÜCKFALL. (Ger. s. m.) The Nachschlag expressed after the manner of the appoggiatura, e. g.



RÜCKSCHLAG. (Ger. s. m.) The Ribattuta. (q. v.) Cf. Zurückschlag.

RUN. The English rendering of *roulade*. (q. v.)

SANGLOT. (Fr. s. m. *lit.* a sob, sobbing.) An old term for an embellishment used by singers. The Sanglot appeared variously in the form of an *anticipation*, *nachschlag* or *port de voix*. It usually occurred upon an interjection and, as implied by the name, enjoined extreme pathos upon the singer. A small untimed note as a rule denoted the Sanglot.



SCHLEIFER. (Ger. s. m.) Vide Sec. IV par. 22.

SCHLEUFER. Old German for Schleifer. (q. v.)

SCHNELLER. Ger. s. m.) A synonym of Pralltriller. (q. v.)

SCHNELZER. (Ger.) An old form of the word Schneller. (q. v.)




SCHWÄRMER. (Ger. s. m.) A. A synonym of Rauscher. (q. v.) B. An old term for the repetition of a sound. (Tremolo.)

SDRUCCIOLARE. (It. v. = to slide.) Sometimes used to indicate the "Glissando." (q. v.)

SEMITREMULO. (Med. Lat.) A term indicating the Mordent, used in the early part of the 18th century.

SEPARATION. An 18th century term expressing the separation of the last sound of a grace from the following sound, thereby producing an effect not unlike that accruing to the modern two-note slur. The solutions of the following examples from Geminiani (1680-1762) are by Dannreuther — "Musical Ornamentation."



SHAKE. i. e. Trill. Always the most brilliant and popular of musical graces. The signs that have been used to indicate the trill are of the most varied description. Those employed in the 18th century and afterwards are described and exemplified in Sec. III; those of the 17th century varied from the single letter t, through the somewhat indefinite signs ,  and + to the waved line  in the latter of which we discern the parent of the later indication.

SHAKE. DESCENDING — An 18th century term describing a trill which, by lowering the under sound in the course of the time-allowance of the ornament, descended diatonically or chromatically down the scale. This is the parent of the descending form of the so-called Chain of Trills. (q. v.) Vide Sec. III par. 57.

**SHAKE. FALSE**—Vide Sec. III par. 6o.

SHAKE MAJOR. An 18th century term for the trill whose auxiliary sound was a tone removed from the principal sound.

**SHAKE MINOR.** An 18th century term for the trill whose auxiliary sound was a semitone removed from the principal sound.

**SHAKE. PASSING** — Vide Sec. III par. 48.

**SHAKE. REDOUBLED** — An 18th century ornament. It appears to have been one of the many species of the trill left to the discretion of the executant and was, therefore, not specially indicated. The grace consisted of several intermittent trill-beats all having the same principal sound, between which were inserted, at periodic intervals, certain auxiliary sounds in conjunct relationship. The device is not unknown in modern vocal music, but it is unnecessary to add, is always expressed in exact notation. The following example is from P. F. Tosi. (1650-1730).



**SHAKE. RISING**—The converse of the Descending Trill (q. v.) and therefore the parent of the ascending form of the Chain of Trills. (q. v.)

SHAKE. SHORT — i. e. the Mezzo-Trillo. (q. v.)

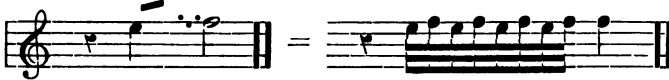
**SHAKE.** SLOW — An 18th century term. Virtually the application of the Ribattuta (q. v.) to the trill. The latter commenced with slow beats and was gradually accelerated. The Slow Shake however differed from the Ribattuta in that the beats were approximately regular from the commencement of the ornament to the end.

**SHAKED BACKFALL.** (17th cent.) Differentiated from the Smooth Backfall (vide Backfall and Smooth Graces) by the fact that the appoggi-

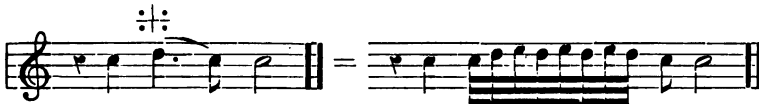
atura was replaced by a shake. The following example is from Christopher Simpson. (17th cent.)



**SHAKED BEAT.** The converse of the Shaked Backfall (q. v.) and thus expressed by Simpson.



**SHAKED CADENT.** Differed from the Smooth Cadent (q. v.) in that a trill occurred upon the sound immediately before the nachschlag or anticipation. This trill contained a preparation and may be compared with Sec. III par. 8. Simpson thus expresses the Shaked Cadent.



**SHAKED DOUBLE RELISH.** Vide Double Relish.

**SHAKED ELEVATION.** Vide Elevation.

**SHAKED GRACES.** The 17th century division of graces into two species — Smooth and Shaked — has come down to us through the violist Symphon or Simpson. The smooth grace was that in which the passage from sound to sound was effected by melting, as it were, the one into the other, i. e. somewhat after the manner of the portamento of the voice. This method of execution would obviously only be practicable upon stringed instruments. The shaked grace was virtually the embellishment of the smooth grace by the elimination of the special method of execution pertaining to the latter and the addition of a trill, e. g. Cf. Beat (A.) with Shaked Beat.

**SINGLE RELISH.** A little-used term but practically denoting (17th cent.) a species of passing shake.

**SINGMANIER.** (Ger. s. f.) A vocal grace. Vide Manier.

**SLIDE.** Vide Sec. IV par. 22.

**SLIDING RELISH.** A rarely used 17th century term for the same grace as the modern Slide, expressed thus —



**SLUR.** The old term for the Slide and indicated in the manner described in Sec. IV par. 24.

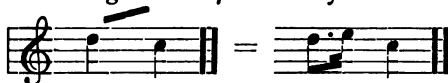
**SMOOTH GRACES.** Vide Shaked Graces.



**SON COUPÉ.** (Fr.) The abbreviation of the time-value of a sound after the manner of the modern mezzo-staccato. Classed as an ornament

by Rameau (1683-1764). It was indicated by a point | or dash | placed above the note effected.

**SPIELMANIER.** (Ger. s. f.) An instrumental grace. Cf. Manier and Singmanier.

**SPRINGER.** A Nachschlag of the 17th century and thus indicated —

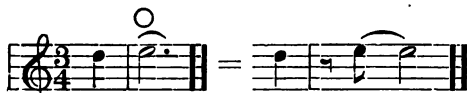


**STING.** A term used by lutenists to describe the Tremulo or Vibrato. Indicated by the sign  or .

**SUPERIOR APPOGGIATURA.** i. e. an appoggiatura one degree above the principal sound. (Early 18th cent.) Cf. Inferior Appoggiatura.

**SUPERIOR CADENCE.** The upper cadence (trill) when two were executed simultaneously. (18th cent.) Cf. Inferior Cadence.

**SUSPENSION.** (Fr. s. f.) The converse of the *son coupé* (q. v.), that part of the sound abbreviated being the first. It was thus indicated and performed.



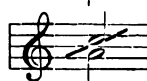
**TERMINAZIONE.** (It. s. f.) The final turn of the trill. (Nachschlag.)

**TIERCE COULÉE.** (Fr. s. f.) i. e. the Slide comprising three sounds.

**TIERCE COULÉE EN DESCENDANT.** (Fr.) The downward Slide of 3 sounds, thus —



**TIERCE COULÉE EN MONTANT.** (Fr.) The upward Slide of 3 sounds, thus —



**TIRADE.** (Fr. s. f.) The Tirata. (q. v.)

**TIRATA.** It. s. f.) An ornamental scale-passage leading from one sound to another at the distance of an octave or less. In early days, the Tirata was introduced by the executant *alla mente* and was not specially indicated. In later days, the leading sounds of the passage to be embellished were given. (Vide "Violinschule" Leopold Mozart.) Since the days of Mozart, however, the Tirata has been invariably indicated in full.




**TIRATA PICCOLA.** (It.) An 18th century term for the Slide.

**TOURS DE FORCE.** (Fr.) The execution of roulades, ornaments, after the manner of divisions and other brilliant embellishments.

**TRAIT.** (Fr. s. m.) The execution of a single succession of sounds (roulade, tirade, etc.) in one breath or with one stroke of the bow.

**TRANSIENT SHAKE.** i. e. a Passing trill. Vide Sec. III par. 48.

TREMBLEMENT. (Fr. s. m.) As a lute grace, similar to the *pincé renversé*; otherwise a synonym of *trille* (trill).

TREMBLEMENT APPUYÉ. (Fr.) A dwelling upon the first sound (auxiliary) of a trill, i. e. a combination of the *appoggiatura* and trill. Indicated (17th cent.) by the sign  or (18th cent.) by the sign  (Cf. Sec. III par. 12) or  when a formal *tertina* was required for the trill.

TREMBLEMENT ASPIRÉ. (Fr.) (Couperin.) A trill cut short by the interposition of a rest.

TREMBLEMENT CONTINU. (Fr.) A continuous trill. Not to be confused with the *pincé continu*. (q. v.)

TREMBLEMENT COULÉ. (Fr.) An 18th century term for the trill with preparatory sounds, e. g. *tremblement coulé en descendant* (Sec. III par. 10); *tremblement coulé en montant* (Sec. III par. 8).

TREMBLEMENT DÉTACHÉ. (Fr.) (Couperin.) A direction so to perform a trill that it does not lead to the following sound. In this type of trill the last sound of the ornament frequently occurred in the time-position of the written note. The trill was therefore executed before the latter.

TREMBLEMENT DOUBLE. (Fr.) An 18th century term not referring to the length of the trill but to the fact, that it finished with a turn and therefore comprised two ornaments.

TREMBLEMENT FERMÉ. (Fr.) (Couperin.) A trill with a closing turn, the principal sound of which was followed by a sound one degree below. Ex. 12, Sec. III is a *tremblement fermé*.

TREMBLEMENT LIÉ. (Fr.) A trill, the first or auxiliary sound of which was tied to the previous sound. The trill therefore commenced upon the principal sound.

TREMBLEMENT OUVERT. (Fr.) A trill with a closing turn, the principal sound of which was followed by a sound one degree above. Ex. 13, Sec. III is a *tremblement ouvert*.

TREMBLEMENT PINCÉ. (Fr.) The word *pincé* virtually describes the closing turn of a trill and is here the equivalent of *Nachschlag*. Vide Sec. V par. 10.

TREMBLEMENT PRÉPARÉ. (Fr.) The same as *tremblement appuyé*. (q. v.)

TREMBLEMENT SIMPLE. (Fr.) A trill without sounds of preparation or of termination.

TREMBLEMENT SUBIT. (Fr.) A 17th century term indicating the performance of a trill *ex abrupto*, usually approached by a disjunct interval.

TREMLO. (It. s. m.) A term which originated in the trill. Hence

**Tremblement.** (q. v.) This meaning of the word was still in evidence early in the 18th century, but it appears to have passed to the German *Bebung* (Fr. *balancement*) also. It is now used in an altogether different and somewhat lax sense. The rapid repetition of a sound upon any instrument, the alternate repetition of different positions of the same chord, etc.; to all such devices, the name Tremolo is given.

**TREMOLETTA.** (It. s. m.) A short trill. (Mezzo-Trillo, q. v.)

**TREMULA.** (Med. Lat.) A term describing a sign used in neume notation which is supposed to have been the forerunner of the *Bebung*.

**TRILL.** A. The Shake. B. [v.] To shake.

**TRILLE.** (Fr. s. m.) The trill. Vide Sec. III par. 1.

**TRILLER.** (Ger. s. m.) The trill. Vide Sec. III par. 1.

**TRILLER.** **UNTERBROCHENER** — A broken or intermittent trill.

**TRILLER VON OBEN.** (Ger.) The trill with preparation from above. Vide Ex. 10, Sec. III.

**TRILLER VON UNTEN.** (Ger.) The trill with preparation from below. Vide Ex. 8, Sec. III.

**TRILLERKETTE.** (Ger. s. f.) Chain of Trills. Vide Sec. III par. 56.

**TRILLO.** (It. s. m.) The trill. Vide Sec. III par. 1. It is curious to note, that the original meaning of the words *trillo* and *tremolo* was exactly the converse of that ultimately belonging to them. The *tremolo* of the early 17th century was the trill; the *trillo*, the tremolo or *Bebung*.

**TRILLO CAPRINO.** (It.) i. e. the Bockstriller. (q. v.)

**TRILLO DEL DIAVOLO.** (It.) The name given to a series of trills in his Violin Sonata in G Minor by Tartini. (1692-1770.)


**TRILLO MORDENTE.** (It.) An 18th century term applied to the trill with a closing turn. Cf. *tremblement pincé*.


**TRIPLE SHAKE.** Three simultaneous trills. Vide Beethoven's Sonata in C Op. 2, No. 3, last mov. 21 bars from end.

**TURN.** The well known grace of the name. Vide Sec. II.

**TURNED SHAKE.** An old term referring to the closing turn of a trill. Purcell indicates it thus —



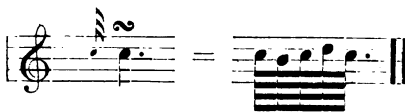
In the next century, the following sign is used  thus approximating to the sign ultimately adopted by J. S. Bach. Vide Sec. III par. 12.

Clementi's Symbols for the Turned Shake are four in number, viz. 

**TUTT.** A lute grace akin to the French *suspension* (q. v.) but different from the latter in that the last part of the sound was abbreviated. As a lute-grace, it is the antithesis of the Pause. (q. v.)

**UMGEKEHRTE ROLLE.** (Ger. s. f.) i. e. the inverted turn (Cf. Rolle) and

thus expressed by Türk. (18th cent.) (N.B. The little untimed note in the example directs that the turn should start upon the main sound. Cf. Sec. III par. 29.)



UNISSON. (Fr. s. m.) This is not a grace but is included in Couperin's somewhat heterogeneous list of such. It merely referred to the fact that two sounds of the same pitch required the same key of the clavicin and was indicated by the vertical stroke |.

UNTERSCHLAG. (Ger. s. m.) A synonym of Rückfall. (q. v.)

UPPER MORDENT. Vide Sec. IV par. 2.

VERRE CASSÉ. (Fr.) The *tremolo* and *trillo* (q. v.) of the Lute.

VERZIERT. (Ger. from *verzieren* = to embellish, to ornament.) Ornamented, embellished.

VERZIERUNG. (Ger. s. f. pl.—en.) A musical grace. General term.

VIBRATO. (It. s. m.) A. A term apparently limited to all those graces in which the repetition of the same sound was the main feature.

The Close Shake of Simpson (q. v.) and the *Bebung* of the time of J. S. Bach are pertinent examples of the Vibrato. B. A tremulous action of the voice much effected by singers.

<sup>c</sup>VOLATA. (It. s. f.) A light passage sung to one breath or to one syllable.

<sup>c</sup>VOLATE. (Fr. s. f.) i. e. Volata. (q. v.)

VOLATINA. (It. s. f.) A short passage after the manner of the Volata. (q. v.)

<sup>e</sup>VOLATINE. (Fr. s. f.) i. e. Volatina. (q. v.)

VORAUSSNAHME. (Ger. s. f.) i. e. Anticipation. (q. v.)

<sup>l</sup>VORHALT. (Ger. s. m.) Literally, a suspension, but occasionally used for the Vorschlag.

<sup>8</sup>VORSCHLAG. (Ger. s. m.) The *appoggiatura*. Vide Sec. I par. 1.

VORSCHLEIFE. (Ger. s. f.) The preliminary sounds of a trill. Vide Ex. 8 Sec. III.

WHOLE-FALL. The term applied by lutenists to the upward Slide of three sounds. It was indicated by the cross +.

<sup>g</sup>WIEDERLSCHLAG. (Ger. s. m.) The *Ribattuta*. (q. v.)

<sup>z</sup>ZIERAT. (Ger. s. m.) An ornament or embellishment.

<sup>z</sup>ZIEREN. (Ger. v.) To embellish, to ornament.

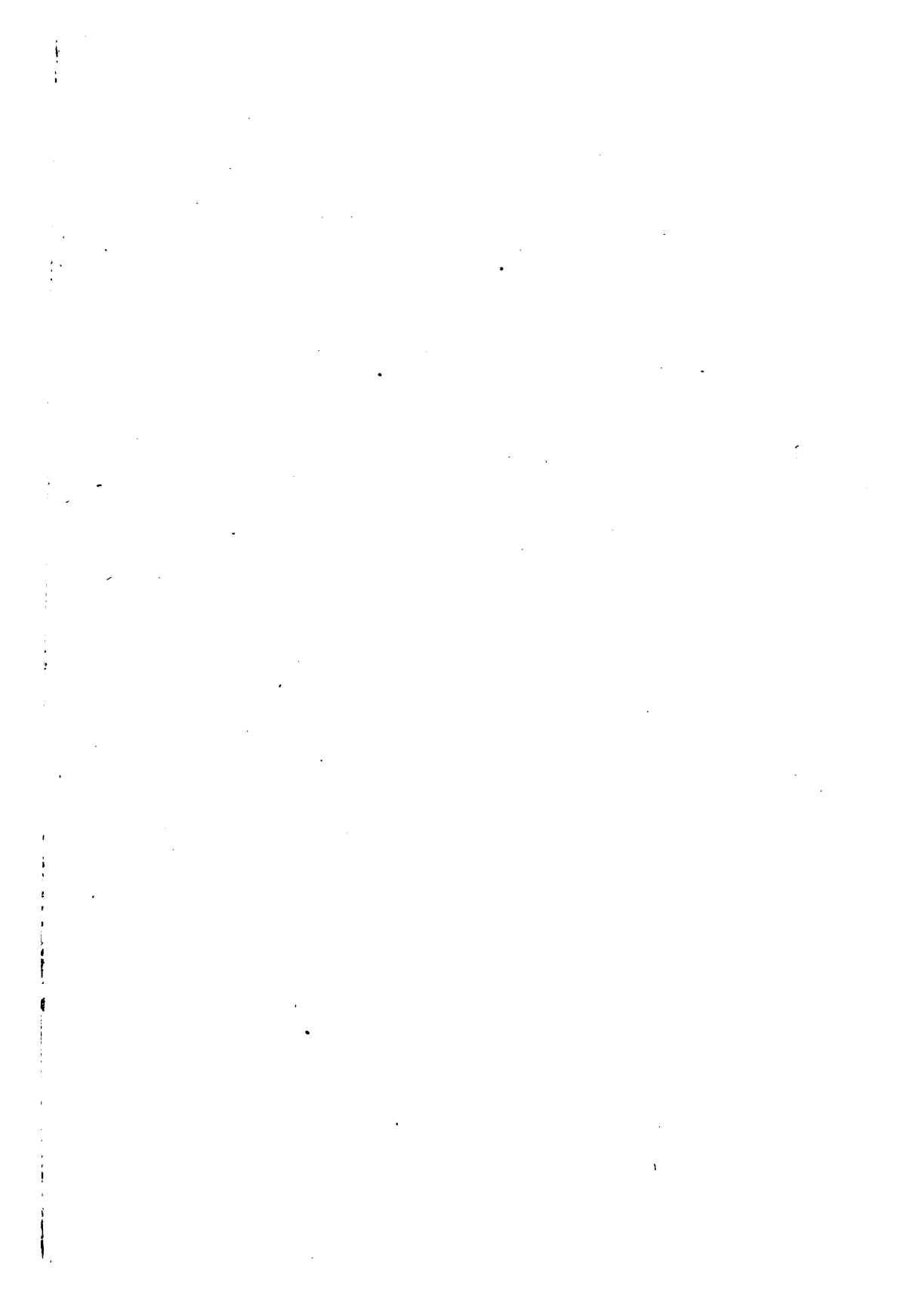
ZIMBELO. (It. s. m.) The name given by the writer referred to in the *Groppolo* to a modified form of the *Ribattuta*.

<sup>2</sup>ZURÜCKSCHLAG. (Ger. s. m.) The *Ribatutta*. (q. v.)

ZUSAMMENSCHLAG. (Ger. s. m.) i. e. the *pincé étouffe* or *acciaccatura*. (q. v.)

<sup>b</sup>ZWISCHENSCHLAG. (Ger. s. m.) An old name for the *Nachschlag*.







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